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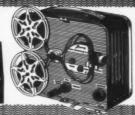
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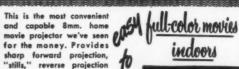
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articles

	SAYS SHARLAND, LEADING FASHION EXPERTby Mildred Stagg
50	THE AMAZING COLOR WORLD OF NORMAN ROTHSCHILD
56	REPORT ON THE NEW ROLLEIby Arthur Kramer
60	PICTURE SECTION: DON'T BE AFRAID TO PHOTOGRAPH PEOPLE. EIGHT PHOTOGRAPHERS TELL YOU HOW
68	WEEGEE GOES TO THE PHOTO SHOW
70	HOW TO MOUNT AND SPOT YOUR PRINTS: ENLARGING FROM A TO Z, NO. 5by F. F. Pype
76	SHOOT THE RODEO: ANDRE DE DIENES RIDES HIS ROLLEIFLEX INSIDE THE CORRALby Lou Jacobs, Jr.
80	A GUIDE TO FILTERS FOR COLOR AND BLACK AND WHITE FILMSby John Wolbarst
100	
111	WHY NOT PICKLE YOUR MODELS?
118	MODERN TESTS A NEW WAY TO SHOOT FLASH PICTURES

movie section

89	
	WITH PLEASURE, CHOOSE A 16MM CAMERA
90	BACK YOUR MOVIES WITH STILL SHOTS: PETER GOWLAND TELLS WHY IT IS GOOD PRACTICE AND GOOD BUSINESS by Arvel Ahlers
92	CINE KINKS: SHORT CUTS TO BETTER MOVIES
106	HOLLYWOOD HAS A NAME FOR THEMby Ida Wyman

departments

12	COFFEE BREAK WITH THE EDITORS
19	NEW PRODUCTS
38	NEW PHOTO BOOKS
84	THE CAMERA CLUBS
96	SALON CALENDAR
100	"I TRIED IT MYSELF": PRIZE PICTURES FROM OUR READERS
102	MODERN STEREO
115	"WHAT'S AHEAD?" by Lloyd E. Varden

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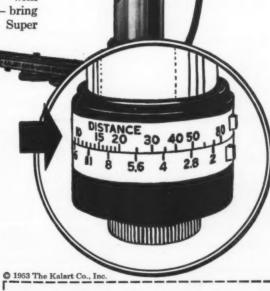
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KINE EXAKTA, 11, F2 Biotar"	199.50	154 00	
KINE EXAKTA VX, F3.5 Tessar*c	249.50		140.0
KINE EXAKTA VX, F2.8 Tessar*c	269.50		150 0
KINE EXAKTA VX. F2 Biotar*c.	343.00		190.00

ACCESSORIES NIKON CANON

	11011	0360	11446-11
35mm. F3.5 Elmarc		\$ 52.00	\$ 35.0
35mm, F3.5 Elmarc 35mm, F3.5 Summarone 50mm, F3.5 Elmarc	102.00	67.00	50.0
50mm. F3.5 Elmarc	68.00	43.00	30.0
50mm. F2 Summar		43.00	30.0
50mm: F2 Summitare 50mm: F1.5 Summarite 85mm: F1.5 Summarexe	173.40	94.00	70.0
50mm. F1.5 Summarite	224.40	154.00	115.0
85mm. F1.5 Summarexc	442.00	196.00	165.0
90mm. F4 Elmar Chromec	112.20	69.50	55.0
135mm. F4.5 Hektorc		72.00	50.0
135mm. F4.5 Hektor Chromec	150.00	118.00	90.0
200mm. Telyt w Reflex Housingc	258.00	194.00	155.0
200mm. Telyt w Reflex Housings 28mm. F3.5 Serenars 28mm. F3.5 Nikkors	177.85	116.00	85.0
28mm. F3.5 Nikkorc	179.00	117.00	85.0
35mm, F2.8 Biogone		87.00	
50mm, F1.4 Nikkorc	198.00	135.00	95.0
50mm, F1.5 Sonnard	224.00	94.00	60.0
85mm F2 Connace	292.00	96.00	65.0
85mm. F2 Serenard	187.00	129.00	90.0
135mm. F4 Sonnarc	170.00	87.00	70.0
135mm. F3.5 Nikkorc	154.50	96.00	65.0
LEITZ Polaroid Filter	27.36	19.50	13.0
LEITZ Focaslide	36.00	24.00	17.0
SSmm. F2 Serenarc 135mm. F4 Sonnarc 135mm. F3.5 Nikkorc LEITZ Polaroid Filter LEITZ Focaslide LEITZ Imarect Finder	42.00	32.00	23.0
LEITZ IIIF Flashgun BC	24.00	18.00	12.0
LEITZ Mirror Reflex Housing	102.00	69.00	50.0
LEITZ Rapid Winder	24.00	17.50	12.0
LETTZ Polaroid Filter LETTZ Incastide LETTZ Imarect Finder LETTZ ITTF Flashgun BC LETTZ Mirror Reflex Housing LETTZ Mapid Winder LETTZ Rapid Winder LETTZ Bellows Attach.	24.00	17.50	12.0
LEITZ Bellows Attach.	58.50	39.50	30.0
ZC155 Revolving Universal Finder	80.00	36.00	40.0
ZEISS Contameter Closeup	81.00	57.00	40.0
ZEISS Revolving Universal Finder ZEISS Contameter Closeup	80.00	36.00	+0

EXAKTA CONTAX S PRAKTICA ACCESSORIES

	New	Used -	Trade-
35mm, F2.5 Retrofocus W.A.c	\$ 99.50	\$ 63.00	\$. 50.0
40mm. F4.5 Tessar W.A.c.	99.00	49.00	35.0
40mm, F3.5 Cassaron W.A.c	49.50	33.00	25:0
58mm, F2 Biotar Preset.c	170.00	89.50	65.0
75mm, F1.5 Biotare	216.50	116.00	85.0
85mm, F2.8 Steinheild	68.00	48.00	35.0
90mm. F1.8 Angenieuxc	149.50	107.00	75.0
105mm, F4.5 Xenarc	53.83	36.00	27.0
135mm F4.5 Xenarc	58.95	39.00	30.0
135mm, F4.5 Triotare	75.00	54.00	35.0
180mm, F5.5 Tele-Xenarc	82.75	56.00	38.0
400mm, F5.5 Tele-Megord	199.50	139.50	100.0
PENTA PRISM for VX w case	53.00	36.00	27.0
PRISM FINDER for Praktica	19.95		12.0
EXT. TUBE SET	7.95		4.0
MICROSCOPE Adapter Set	11.95		5.0

1	MICROSCOPE Adapter Set	11.95		5.0
1	35mm CAMERAS	New	Used	Trade-i
1	ARGUS C3, F3.5, Flash, Casec	\$ 69.50	\$ 39.00	\$ 32.0
4	ARGUS C4. F2.8c	99.50	69.50	52.0
4				24.0
1	BOLSEY BO FT 2 Ridre	73.50	46.00	
1	BOLSEY C. F1.2 Poffeyer	109 50	64.00	
1	BOLSEY B., F3.2, Rfdrc BOLSEY B2, F3.2, Rfdrc BOLSEY C. F3.2, Reflexe CIRO 35, F3.5, Rfdrc	49.05	33.50	
1	KODAK FLASH BANTAM, F4.5	56.00	32.00	
1	KODAK 35 Rfdr. F3.5°c	30.00	49.50	
4	KODAK PONY 125 F4 54 5	35.74	24 50	18.0
1	KODAK PONY 828, F4.5c*	31.15 49.50	22 50	16.0
1	LOCA II. Ridr. F3.5c*	49.50	39.50	30.0
1	MEDCHOV II ET 74			
4	EXA, F2.9 Meritar*c	89.50	61 50	50.0
1	EXA. F3.5 Tessar*c	110.75	89.50	70.0
1		214.00		
1	CONTESSA, F2.8 <	174.50		85.0
1				55.0
1		89.50		
1	ROBOT STAR II, F1.9 Xenon*c	249.50		
1	RECTAFLEX, F2 Xenon*c	295.00		
	MODAN CICNET DANS ED 5 ENTOSTE	92 60	59.00	50.0

NOOMA STUTEL, KIND, 1919 ERING S			
REFLEX CAMERAS	New	Used	Trade-i
ARGORIEX 75.c*	\$ 15.95	\$ 10.95	\$ 7.0
		23.50	15.0
		48.00	36.0
		. 68.00	55.0
	89.50	68.00	55.0
		62.00	45.0
AUTO ROLLEGELEX F3.5 Xenard		117.00	85.0
AUTO POLIFIFLEY F3.5 Tessare		128.00	100.0
AUTO ROLLEIFLEY X-M. F3.5 Xenard	265.00		140.0
AUTO POLLETELEY Y.M F3 5 Tessare	285 00		160.0
21 . VALL SHPER D CRAFLEY FA 5c*	246.75		90.0
			110.0
			45.0
VANAN BEELEV II ES See	161 00		70.0
INACTOR IA ES & Torrard			75.0
MARCER DECLEY CO. B. Drimotory *			80.0
			275.0
MASSELBLAU, FZ.BC	30.50	29.50	20:0
	AROOFLEX 75.c* AROOFLEX E.F4.5c CIROFLEX D. F3.5c* CIROFLEX E. F3.5c* CRAFLEX 22, F3.2c* RAVIEX 22, F3.2c* AUTO. ROLLEIFLEX, F3.5 Menarci AUTO. ROLLEIFLEX, F3.5 Menarci AUTO. ROLLEIFLEX, F3.5 Menarci AUTO. ROLLEIFLEX, N.M. F3.5 Messarci MASTER REFLEX, F3.5 Primotarci MASTER REFLEX, F3.5 Primotarci MASTER REFLEX, F3.5 Primotarci	REFLEX CAMERAS AROGILEX 75.c* \$ 15.95 AROGILEX 75.c* \$ 15.95 CIROFLEX D. F3.5c* CIROFLEX E. F3.5c* CRAFLEX 22, F3.2c* 89.50 ROLLEILORD II, F3.5 Triotar AUTO. ROLLEFILEX, F3.5 Xenarc; AUTO. ROLLEFILEX, F3.6 Xenarc; RODAN REFLEX I, F3.5 Xenarc; RODAN REF	REFLEX CAMERAS New Used ARGOFLEX 75.c* \$ 15.95 \$ 10.95 ARGOFLEX 75.c* \$ 15.95 \$ 10.95 CIROFLEX D. F3.5c* \$ 48.00 CRAFLEX 22, F3.2c* \$ 89.50 \$ 68.00 ROLLELENDRO II, F3.5 Triotar \$ 62.00 AUTO. ROLLEFIEX, F3.5 Xenarc \$ 62.00 AUTO. ROLLEFIEX, F3.5 Xenarc \$ 265.00 AUTO. ROLLEFIEX, X-M, F3.5 Xenarc \$ 267.25 AUTO. ROLLEFIEX, X

RICOHFLEX, F3.56*	39.50	29.50	20.00
ROLL FILM CAMERAS	New	Used	Trade-in
MINOX III Camera, F3.5 Latesto POLAROID PATHFINDER, F4.5c*	\$129.50 249.50	\$ 89.50	\$ 65.00
KODAK TOURIST, F4.5 Syncroc MEDALIST 1. F3.5c	72.55	44.00 87.00	28.00 65.00
MEDALIST II, F3.5, Syncroc VOIGTL, BESSA II, Rfdr, F3.5	297.50	162.00	130.00
Skoparc*	124.50	67.00	50.00
SUPER IKONTA A, F3.5 Tessar SUPER IKONTA B, F2.8 Tessar	162.00 236.00	68.00 89.00	50.00 65.00
CHOSO INONTA C F3 5 Toscar	186 00	112.00	75.00

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PRESS CAMERAS			
21 av31 a Busch, F4.5c* 4v5 Ann. Sp. Graphic, F4.5. Rfdr	\$109.95		
Flash, FPA, 3 CFHc"			
23 Pacemaker Speed Graphic, F4.5. CFHc	754 50		120.0
23 Pacemaker Crown Graphic	224 45		
23 Contury Crambic \$1.50	209.00	69.00	55.0
23 Pacemaker Crown Graphic Equipped as above 23 Century Graphic, F4.5c 23 Super Linhoff, 3 Lensesc	575.00	349.00	280.0
8mm CAMERAS			Trade-ii
REVERE AR F2.5c	\$ 72.50	5 39 50	\$ 30.0
REVERE 61 Mag, F2 Sc	112.50	64 00	50.0
REVERS RES May Turret E7.8-	147 58		65 00
REVERE 50 F2.8c REVERE 40 Mag. F1.9c	49.50		22.01
REVERE 40 Mag. F1.9c		75.00	63.00
REVERE 45 Mag. F1.9c HODAN MAGAZINE F1.9c HODAN Brownie F2.7c REYSTONE Olympic F2.5c	154.50	87 00	75.00
KODAK MAGAZINE F1.92	150.95	89.00	70.01
KODAK Brownie F2.7c	43.30	29.50	22.00
REYSTONE Dlympic F2.5c	78.00	44.50	34.00
KEYSTONE K-8 F3.5		19.50	
DEJUR Fadematic Turret F1.9c	157.50	97.00	78.00
B&H COMPANION, F2.5 B&H AUTO 8 Mag., F2.5c	79.95	46 00	35.00
BAH AUTO B Mag., F2.5c	134.95	83 00	70.00
B&H AUTO 8 Mag. Turret, F1.9c	199.95	134.00	
BOLEX LB F2 80 BOLEX HB Deluxe: F1 9:	97.00	52.00	40.00
			180.00
16mm CAMERAS			

KODAK ROYAL Mag. F1.9c	\$176.25	
REYSTONE 49, 100H. 70H. F2.5c	89.50	
KEYSTONE A12, Turret, roll, F1.9c	151.00	- 81
BAH AUTOLOAD 200, F1.9c		
B&H Mag. Zoot Turret, F1.9c	259 95	
PATHE SUPER SOUND SP 16 Turret	450.00	
CINE SPECIAL II. Fr.9 Extarc	956 70	
AURICON CINE Voice Camera	695 00	
HOLEX H' 16 Deluxe, F1 9	372.75	
8mm PROJECTORS	New	
REVERE 85DL, 5DDW, cc		6. 21

DEJUR 1000, Cordamatic REYSTONE R8, 500W REYSTONE K68, 500W REYSTONE K109, 750W, cc. REM 221 500W	89.75 114.50 159.50	54.00 61.00 99.00	85 40 50 80 50
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16mm PROJECTORS			
KEYSTONE AB2, 750W KEYSTONE KIB1, 750W CC REVERE 48, 750W B&H 273, 750W	159.50	99.00	80
BAH DIPLOMAT, 750W		169 00	

B&H 285C Sound Proj. B&H 202C Sound Recording Proj. REVERE SOUND PROJ.	449.95 699.95 325.00	285.00 465.00 187.00	395.
SLIDE PROJECTORS			Trade
ARGUS PBB 200W Blower case GOLDE CORONET 200W Blower GDLDE MASTER, 500W FDC A1 150W FDC STREAD 2-500W Lamps FDC STREAMLINER Due 300W FDC STREAMLINER DUE 300W FDC STHOMPAK, 300W Blower SVE SKYLINE, 200W	\$ 49.50 49.95 76.65 34.75 175.00 69.50 89.50 54.50	\$ 33.00 +34.00 49.50 23.50 115.00 41.00 56.00 37.50	\$ 24.0 24.6 30.0 15.0 90.0 35.0 44.0
SVE SKYLINE, 300W Blower KODASLIDE TABLE VIEWER 4x	52.45	29 00	22.1

	New		Trade in
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STILL CAMERA ACCESSORIES			Trade in
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the last word

Photographic Purchase

Sirs:

Mr. Stewart's absorbing article on Bill Brandt, together with its fine accompanying photographs, made the February MODERN PHOTOGRAPHY particularly rewarding. Since reading it I have purchased Brandt's Literary Britain and placed it next to Cartier-Bresson's The Decisive Moment.

Woodside, Calif. E. L. White

Camera Insurance

Sirs:

Could you give me any information on insuring cameras? I have ordered a Signet 35 and expect to receive it within two weeks. I would like to insure it as soon after its arrival as possible. KEESLER A.F.B., MISS.

A/3C L. U. DEBERNARDO

• Your local insurance agent undoubtedly can obtain an all-risk camera floater policy for you which will insure your camera against loss, theft, and accidental damage. Policies are usually issued for one or three years, and in most cases, rates are based on the assessed value of equipment. The agent will need to know the serial number on the camera body, the serial number on the lens, plus the price you paid. He can also get a binder which will insure your camera until the floater policy becomes effective.—Ed.

A Matter of Exposure

Sire

That Kodachrome shot by Herbert Flatow on page 53 of the February issue of Modern has been keeping me awake nights. His remarkable feat of hand holding his Leica for a four second exposure is made still more remarkable by the feats performed by the cars on the street, during that period of time.

More than one pair of headlights can be traced as covering at least 500 feet during the four seconds, and were then traveling at least 85 miles per hour. It also makes me happy to be among the sedate and conservative California motorists when I consider that during the fateful four seconds, cars were also going through the intersection at no less than 70 miles per hour.

If I saw happen in four seconds the things shown by that picture, I would have no trouble holding a camera steady for a four second exposure. I'd be so rigid with fright you could use me for a tripod to this day. Seriously, how long was that exposure again?

Los Angeles, Calif.

John Curtis

 Dubious readers may form their own opinions, and undoubtedly have. However, when MODERN queried Mr. Flatow again, he insisted that the shot was made as described.—Ed.





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bear the Rollei name. Tried and tested Rolleiflex quality has been combined with these important new built-in features: ✓ Special crank release for intentional double exposures

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These are all valuable additions to a worthy product. Yet, we are confident that the brilliant new XENOTAR 5-element f/2.8 lens is alone news exciting enough to make real photographic history for the year 1953. The Xenotar is the product of a basic and ingenious change in optical construction.

Without hedging — and to state it plainly — we believe that you will agree that the performance of the Xenotar is unsurpassed. And D.F.A.'s 30 Day Trial-Refund privelege backs this statement to the hilt. The Rolleiflex 2.8C is bound to be the most sought after instrument in the fine camera field.

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ETO 60% STREAMS COFFEE BREAK with the editors

THIS MONTH'S COVER . . .

Ozzie Sweet, one of our favorite cover photographers, is responsible for the photograph of Roxanne, left, and Elaine Stewart, right. Roxanne appears on Sylvania Electric Products' television show, Beat the Clock, while Elaine is to appear in two Metro-Goldwyn-Mayer Pictures productions, Code Two and A Slight Case of Larceny.

The original 4 x 5 Ektachrome was made with a Crown Graphic camera, Ektar lens, f/6.3 at 1/50 sec. about noon with a bright overcast sky.

COMMENDABLE PERFORMANCE . . .

During the course of a year, at least 100 photographs of Miss Something or other of 1953 will cross our desks at MODERN. Nearly all will be pretty and attired in as brief a bathing suit as a publicity director can find. We therefore salute the good taste of the Chicago Press Photographers Association who picked Myrna Hansen as 1953's



Modest Miss Hansen

Miss Photoflash. The publicity photo of Miss Hansen attired in a flowing gown will probably do more to enhance the prestige of both Press Association and title holder than all the Bikini bathing suits this side of Bikini.

WELL, ARE YOU? . . .

Afraid to photograph strangers in the street for fear of the consequences? Well, beginning on page 60, a number of famous photographers discuss their approach to this problem and show photographs taken with their methods. Which reminds us of a story about Benn Mitchell, whose pictures have often appeared in MODERN. Benn roams the streets in search of fresh talent for his camera. So far he's found over 100. His approach is gentle. He begins with, "Excuse me, Miss, I'm a professional photographer and would like to take your picture." He then presents his portfolio to back up his



Rita Burke-no slaps

claims as a professional. In such manner he has found such excellent camera material as Rita Burke. But there is some advice Mitchell would like to give. Don't try such tactics in cafeterias. Benn began once, "Excuse me, Miss..." and got no further. A heavy handbag slammed across his face. All eyes were on him. He walked out without eating a bite and hasn't been back since.

REMEMBER THE TULIPS . . .

Those of you participating in the Associated Bulb Growers of Holland, Inc., \$75,000 amateur photo contest are reminded to get the flower pictures in before the contest closes on June 30. If you have lost your original entry blank, you may be able to pick up another from your bulb dealer.

For others just hearing about the contest for the first time, sorry. You can't enter it now. Only those who planted bulbs last fall are eligible according to the contest rules.

CONFUSION IN FILTERS . . .

On pages 80 through 83 MODERN has assembled one of the most remarkable series of reference charts ever printed in a photographic magazine. They have to do with filters—all kinds -covering an enormous range of practical applications to both black-andwhite and color photography. Furthermore, the products of all the leading filter manufacturers are represented, together with the names or designations of the filters each manufacturer recommends for the particular photo problem.

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MAY,

Managing Editor Wolbarst put the charts together with an assist from Barbara Leighton and it was while they were doing so that we came to this conclusion. It's high time something was done to clear up the present hodgepodge of filter names, desig-

(Continued on page 14)

MODERN PHOTOGRAPHY

Stars of Warner Bros. "House of Wax" say... "Stereo-Realist pictures are a thrilling experience in three-dimensional realism."



See VINCENT PRICE, FRANK LOVEJOY, and PHYLLIS KIRK in "HOUSE OF WAX."

A Warner Bros. Production in Natural Vision — 3 dimension. Color by WarnerColor,

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COFFEE BREAK

(Continued from page 12)

nations, and recommendations. This is an important aspect of photography, particularly for color work. Yet, there are no industry-wide standards of color, names, or applications. It's all very confusing to the amateur who wants a filter that will do "so". We'd like to see the whole thing simplified. Meantime, we recommend the charts on pages 80-83.

POLAROID TO THE RESCUE . . .

If the hail-fellow-well-met and slapon-the-back technique of making friends with your subject won't work you might try a Polaroid camera instead.

Seems the first approach didn't work for industrial movie producer Kenneth Richter when he attempted to get some footage and stills of Iran's Shah and his Queen. No soap, said a palace



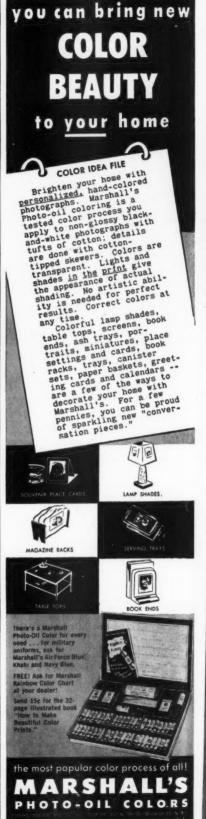
The Shah was impressed

spokesman, when Richter tried to get a royal interview. But Richter promised to show the pictures immediately after he took them and enough of the royal court was intrigued to see just how Richter could do it. An interview was arranged, Richter took a few pictures of the Shah with his Polaroid camera and handed them to the Shah as a gift. That broke the ice, as the story goes, and Richter moved right in with a load of cameras and lights. And that seems to be the only episode in which an American was able to pour oil on the troubled waters of Iran.

COMING NEXT MONTH . . .

· Annual Vacation Issue. Articles on taking action on your vacation, buying a camera abroad, processing films yourself while on the go, how to humanize your vacation pictures, improving your vacation movies with titles made wherever you go.

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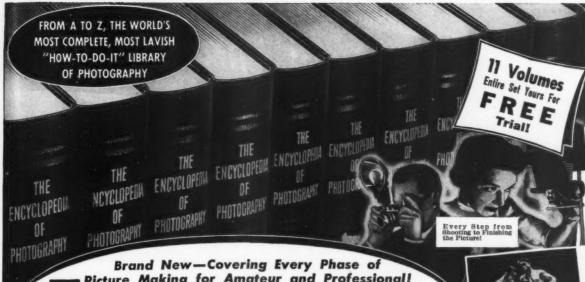
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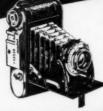
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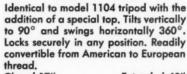
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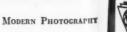
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LOngacre 4-1600





blower, slide file. 300-watt lamp, coated 5" anastigmat lens. Ruggedly styled for portability. \$5450*

APHT



TDC Streamliner "500" Blower-cooled, 500-watt illumination.



\$8450°

*federal tax included All prices subject



products

Iloca Quick 35mm Camera

The Iloca Quick "A" is a new 35mm camera completely different in design from previous Iloca models. It features a back which comes off with a flip of the rewind knob and which can be snapped back into place in a split second. There is also a sprocketless takeup spool which, according to the manufacturer, eliminates the danger of ripped film.

Made in Western Germany, the camera has built-in flash synchronization and is equipped with coated f/3.5 Ilitar lens in a Gauthier Vero shutter with speeds from 1/25th to 1/200 sec. and B. Double exposure prevention is provided plus provision for making double exposures when they are desired. Sighting is through an optical viewfinder on which an accessory clip rests.



The all-metal camera is trimmed in satin chrome, and loads with standard 35mm cartridges. Price \$39.95. For more information, write: ERCONA CAMERA CORP.

527 FIFTH AVE., NEW YORK 17, N. Y.

Sylvania Flashbulbs for Color

Two new Sylvania midget flash bulbs, designed for use with color film. without filters, are now on the market. The amber tinted 25 C is balanced for indoor use with tungsten type color film and has a light output of 14,000 lumen seconds. Its color temperature of 3400 degrees K. matches the light quality recommended for Kodachrome Type A film.

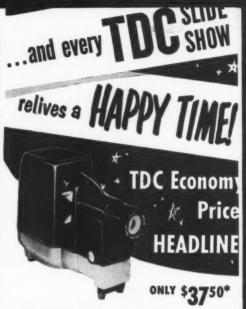
The blue-tinted FP-26B provides owners of focal plane cameras up to and including 21/4 x 31/4 size with a bulb for daylight color film. The bulb has a color temperature of 6,000 degrees K. and a light output of 7.500 lumen seconds. Price of 10 ambertinted 25 C bul', \$1.70; 10 blue-tinted FP-26B bulbs, \$1.90. For more information write:

SYLVANIA ELECTRIC PRODUCTS, INC. 1740 BROADWAY, NEW YORK 19, N. Y.

New Model Graflex 22 Camera

The new model 400 Graflex 22 twinlens reflex camera is similar to the earlier Graflex 22 except for the shutter and its synchronization. Equipped with a Graphex, instead of Century (Continued on page 20)

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TDC's 200-watt projector looks like a million, operates like a charm! 5" coated anastigmat lens, built-in blower, fine micro-tilt adjustment. Ultra streamlined in rich ruby red and gray finish. Quality projection at an economy price.

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ACE CAMERA
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136 EAST 58th STREET, NEW YORK Y-22, N. Y.

NEW PRODUCTS

(Continued from page 19)

shutter, it now has speeds from 1 to 1/400 sec. plus T and B. In addition, it is color coded for flash photography, and synchronizes type M bulbs to 1/25 sec.; type F bulbs to 1/100 sec.; and zero delay electronic flash at all shutter speeds.

Also available for the Model 400 is a solenoid release mount to permit synchronizing type M lamps at top shutter speeds and to allow battery tripping of the shutter. It attaches to the front of the frame and can be removed at will. Price of Model 400, in either gray or black finish, \$124.50; solenoid release mount, \$1.50. For additional information, write:

ROCHESTER 8, N. Y.

New Bell & Howell 8mm Movie

A new movie camera, priced at \$30 less than their lowest priced current model, has been brought out by Bell & Howell. Known as the "220" the fixed-focus camera features the "sundial," a new device on the front of the camera for setting the lens opening for outdoor use with color or black-and-white film. To operate the camera



you set the sundial, sight through the viewfinder which shows the image the same size it will appear on the film, and shoot. According to the manufacturer the camera has the largest optical viewfinder found on any 8mm camera, and is equipped with a 10mm, f/2.5 lens which covers 25 per cent more area than a standard lens. The camera runs at 16 frames per second, with a tenfoot film run on one winding; permits continuous run, which allows the cameraman to get into the picture, and has provision for single frame exposures. The automatic footage counter requires no setting; a governor con-

(Continued on page 24)



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Whether your camera is 8 or 16MM, and regardless of its make, there are Elgeet telephoto lenses in a variety of speeds and focal lengths that will fit it exactly. To find out more, see your dealer soon.



Elgeet 38mm f:2.5 focusing telephoto lens for 8MM cameras providing 3X magnification... \$46.95



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APHY



NEW PRODUCTS

(Continued from page 20)

trols constant camera speed; there are no sprockets to thread, and the film gate closes automatically when the camera door is closed. The camera weighs 35 ounces and has a die-cast aluminum housing in scratchproof gray crinkle finish with polished aluminum trim.

Also available is an accessory telephoto attachment which screws onto the lens and magnifies the subject 2½ times. The area covered by this attachment is indicated by a small rectangle incorporated in the regular viewfinder. Price of camera \$49.95; telephoto attachment, \$22.95; leather sheath case, \$4.95. For more information, write: BELL & HOWELL CO.

7100 MCCORMICK RD., CHICAGO 45, ILL.

Perrin Lens Cases

The new Perrin lens cases are available in eleven different sizes, to accommodate practically every known lens now on the market. The cases range from 2 to 9 inches in height, and are constructed of cowhide saddle leather.



They feature soft suede-lined interiors, sponge rubber cushioned bottoms, saddle lock stitching, and solid brass snaps and hinge rivets. Each case comes in a cardboard box marked with a list of typical lenses which it will hold. Prices range from \$4.50 for #1 the smallest size to \$13.95 for #11 the largest size. For further information write:

J. B. PERRIN & CO., INC. 8510 WARNER DRIVE, CULVER CITY, CALIF.

Graphic Jr. Tripod

Graphic Jr. is a new all-metal tripod for use with small cameras up to 2½ x 2½ size. The 3 lb. 10 oz. unit measures 56 in. fully extended, collapses to 25½ in., and has a built-in pan-tilt head. Price, \$19.95. For additional information write:

GRAFLEX, INC. ROCHESTER 8, N. Y.

New Baia Rewinds

Two Baia rewinds for motion-picture work are now on the market. The "2000", for use with 16mm movie film, has 2000 ft. capacity; the "800" for 8 or 16mm will hold 800 ft. Both models feature fast and slow rewind speeds, brake action, and automatic reel seat-

(Continued on page 28)

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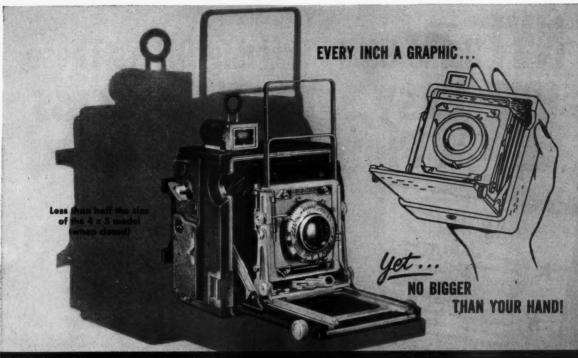
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Precision built, high speed camera with focal plane shutter with accurately governed speeds to 1/1000th; built-in flash synchronization; selector switch for front or rear shutter; coupled range finder (optional at extra cost.) Picture size: 2½ x 3½. Price from \$237.60.

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With a 120 Roll Holder, the Century is an ideal travel camera. Lightweight, sturdy, it packs neatly, is easy to carry. The most economical of the famous Graphics, it has many of their features, including coated, color corrected Graflex f4.5 lens and synchro-shutter. The 120 Roll Holder is available in two picture sizes: for eight 2½ x 3½ or twelve 2½ x 2½ pictures. Has automatic film control, counter, and dark slide that permits removal at any time.

Price: Century Graphic with lens and sheet film holder \$108.00 Roll holder (extru) 18.95



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takes lightning fast action or sequence shots. Only a little thicker than ordinary film holders, it holds six sheets of black and white, or color film, or both! It cycles rapidly and permits quick changing of emulsions.



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NEW PRODUCTS

(Continued from page 24)

ing and locking. Price of Baia "2000", \$24.50 per pair; Baia "800", \$16.50 per pair. For more information write: BAIA MOTION PICTURE ENGINEERING, INC. 120 VICTOR AVE., DETROIT, MICH.

Winpro 35mm Camera

The Winpro is an easy to use fixedfocus camera on which only the Instantaneous-Time shutter lever and the lens openings (marked 1, 2 and 3) require any adjustment. This small



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New Baja Projector Cases

Three new Baja Royal projector cases are now on the market to fit a variety of slide projectors. For Viewlex models 22, 33, 44, GoldE Manumatic 300, or SVE Skyliner series A, B, C, D, there is Model RXD-23. It will accept these projectors with Airequipt or GoldE changer attached, and has a compartment for storage of 8 Aire-



quipt magazines or 4 GoldE Index files. The case is finished in two-tone brown and tan leatherette.

Also available are the Baja models RC-245 and RC-245X, which accept (Continued on page 32)

DIRECTOR PRODUCTS CORPORATION

World Leader in Advanced Exposure Meter Design Presents a Third Member of the NORWOOD Team...

Yes, now there are three great Norwood meters. Each is an exclusive patented meter of advanced design capable of accurately determining exposure without any fuss or confusion. Each does its individual job simply and accurately.

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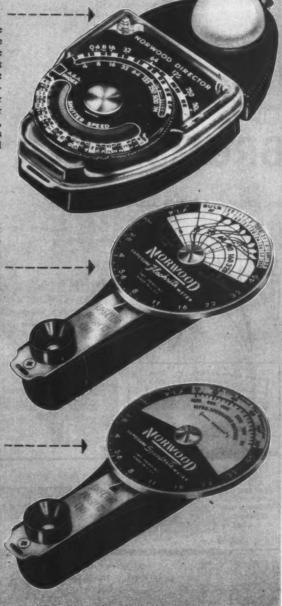
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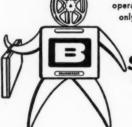
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The easiest-to-use most accurate binder made! Transparencies automatically centered and aligned between glass in all steel frames . . . no kits, masks or tape required! Accurately spaced prongs hold transparencies in perfect alignment. Simple snap assembly . . . can be used over and over again. #1166 Binders 24 sets

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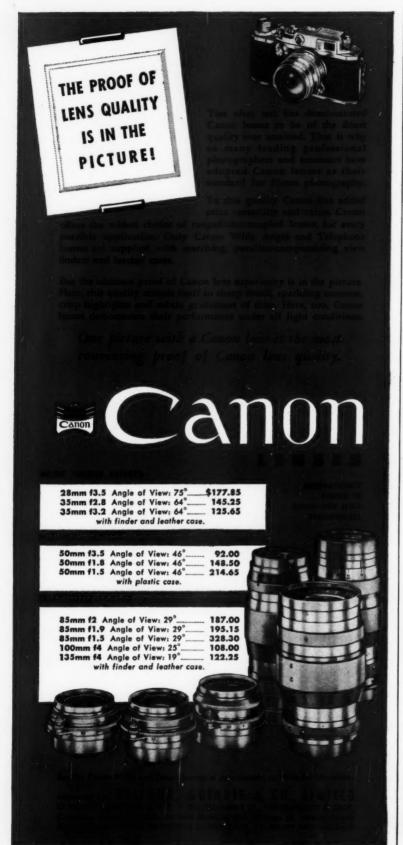
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NEW PRODUCTS

(Continued from page 28)

TDC models D. Mainliner and Streamliner projectors with semimatic or automatic Selectron attached. Both are finished in two-tone brown and tweed. Model RC-245 has two sequence unifile drawers for 2 x 2 slides; model RC-245X (shown), has 2 Baja unit drawers for 4 TDC Selectrays. All three units have provision for mounting the projector permanently and feature heavily plated hardware, and miniature screen in lid. Price of Baja model RXD-23, \$16: model RC-245 or RC-245X, \$17.60. For additional information write: BARNETT & JAFFE 6100-10 N. 21 ST., PHILA. 38, PA.

New 21/4 x 21/4 Nega-File

A new Nega-File for $2\frac{1}{4} \times 2\frac{1}{4}$ negatives, when filed in strips of two, has been added to the Nega-File line. Model 22-2 holds the negatives in transparent envelopes, and provides for selection of the desired negative by visible



numbered guides and index cards. The solid sycamore file is divided into two compartments and has brass-plated hardware. Price, with 100 transparent envelopes, index, and guides printed from 10 to 100, \$3.95; with 600 envelopes, index, and guides from 10 to 600, \$6.95; refill of 100 envelopes, index, and 10 guides, 80 cents; 100 envelopes only, 70 cents. For further information, write: THE NEGA-FILE CO.
BOX 501, EASTON, PA.

Free New Products Literature

An illustrated catalogue listing 69 items of equipment for the beginning and advanced photographer is available free of charge from: The R. A. Simerl Manufacturing Co., P. O. Box 333, Madison 1, Wisconsin.

Two new pamphlets describing Japanese lenses and accessories are now available free of charge. One de-

(Continued on page 34)



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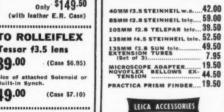
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NEW PRODUCTS

(Continued from page 32)

scribes items for the Kine-Exakta, Exa, Praktica, Praktiflex FX, Contax S and D cameras. The other covers lenses and accessories for the Leica and Canon cameras. Both can be obtained by writing to: Photographic Importing & Distributing Corp., 67 Forest Rd., Valley Stream, N. Y.

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Focus 20/20 is a transparent plastic sheet which provides quick and accurate focusing for projectors and enlargers. Made as a positive for increased light transmission, the device is inserted into slide or negative carrier. After the unit's sharp patterns are focused, it is replaced by the slide or negative. Scaled in inches, centimeters, and millimeters, it simplifies measurement of magnification of the



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PHOTO-MART 385 E. 194 ST., NEW YORK 58, N. Y.

Kalart Kal-Q-Lator Bracket

The Kalart Kal-Q-Lator is a flash exposure guide which, as part of the



bracket of the new Kalart Super Speed Flashgun, fits over the bottom of the gun's battery case. It tells the correct (Continued on page 36)



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48 Hour processing and return included (shipping weight—3 lbs. per 6 rolls)

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Sizes:—127, 828, 120, 620, 116, 616. 50 Weston, 1953 Date Guaranteed Film

Sold at this low price to prove our efforts to keep prices low 10 rolls down.

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16mm Mag. Camera Owners

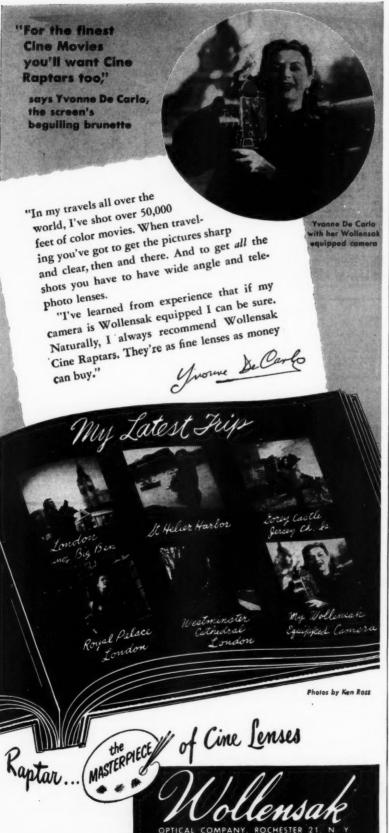
Tired of paying MORE for your film? Would you like to SAVE money? Here's how we can help you. We supply film on special corce, ready for instant lead-ing into your own magazines. Full instructions in-cluded. Film includes Developing and return.

COLOR FILM BLACK & WHITE EMPTY 16MM MAGS.
Daylight or PG Par, 50-W with instructions Daylight or Tungsten \$7 40 ea. each 75c \$375 ea.

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243 W. 55th St., New York 19, N.Y .--Dept. M-5



NEW PRODUCTS

(Continued from page 34)

exposure for color or black-and-white flash pictures at any distance, for any combination of flashbulb, film and shutter speed that may be used.

Two types are available as part of the new Kalart Super Speed gun: the Universal Kal-Q-Lator bracket for miniature and roll film cameras, and the Reflex Kal-Q-Lator bracket for reflex cameras. Both are rubber-cushioned and designed to hold the flash unit firmly to the camera through the tripod socket. The new Super Speed Flash is an all-metal two-cell battery type flash unit which features the Kalart concentrating reflector, test light, patented flashbulb ejector, and is finished in polished metal and bakedon crinkle enamel. The unit is available for American or foreign made cameras, with or without built-in flash synchronization. Price for cameras with built-in sync, \$9.95; for non-sync cameras with self-setting shutters, \$10.95; for non-sync cameras with setand-release shutters, \$19.75. For more information, write: THE KALART CO., INC. PLAINVILLE, CONN.

A new substance, Ethol 90 Ultra-Fine Grain Additive, can now be added to Ethol Speed Developer. It reduces grain and slows the usual 90-second developing time at 70 degrees to between 3 and 5½ minutes. When used with Ethol 90 regular or New Single Mix formulas, dilution is 1 to 1. One quart bottle of additive costs 25 cents. For more information write: Robbins Ethol Corporation, 19 West South Temple, Salt Lake City, Utah.

An improved model of MC-300, American Optical Company's 300-watt 2 x 2 slide projector, is now available. It features an improved condenser system, and the new Autofocus slide changer, designed to keep each slide in focus. Blower-cooled and finished in grey and maroon wrinkled enamel, the unit is now priced at \$92. Carrying case is extra. For additional information write: American Optical Co., Instrument Division, Chelsea, Mass.

A new eveready Field Case for the Brownie Hawkeye camera is now on the market. Made of simulated leather, it has a removable flap, and permits attachment of the Kodalite Flasholder to the camera while it is in the case. Price, \$3.25. For more information write: Eastman Kodak Co., Rochester 4, New York.

ELITAR LENS—CORRECTION

The Elitar wide-angle motion picture lens listed on page 23 of the March 1953 issue at \$29.95 is a 7mm, not 17mm lens. For more information about Elitar lenses, write: Interstate Photo Supply Corp., 28 West 22 St., New York 10, N. Y.



Now you can buy a great F/3.5 color camera for under \$40—the new ILOCA® QUICK 'A' 35mm.

Here is terrific news for people who want to take color pictures of professional quality, but must watch their camera budgets carefully.

With the new Iloca Quick "A" you can have color slides that will match anything taken with cameras costing 5 times as much. Your black and white pictures will sparkle with detail. Here is a really unique camera with features of design never seen before, as you will read below. It is a precision camera in every respect. And it is priced very low. You will find it more than just a great value. It is a great camera.

An Extraordinary Lens

The Ilitar F/3.5 lens is a remarkable achievement in a camera priced so low. It is super-corrected for all colors of the spectrum. Fully coated. Very fast. Exceptionally sharp — for color or black and white. A noted photographer who tested it was amazed to find his 11x14 blowups just as sharp as those obtained with his \$300 camera!

Unique Shutter Features

Perhaps you would expect to find only 3 speeds on a camera priced under \$40. But the Iloca Quick "A" has a fine Vero shutter—Gauthier's newest—with 5 speeds from 1/25th of a second to 1/200th, including bulb. Fast enough for real action shots. And very accurate (highly important in color photography). Flash synchronization is built in. There is a double exposure preventive and a special provision for making double exposures if you do want them. It also prevents lost exposures. These are definitely luxury features.

It Loads in a Flash

The entire back of the Iloca Quick "A" snaps off with one quick flip of of the rewind knob. You must try this feature yourself because there has never been anything like it before. Inside, you will find a sprocketless take-up spool that absolutely eliminates the danger of ripped film. No fumbling — a roll of 35 mm. film can be loaded in a matter

of seconds. The pressure plate is chrome-plated. Positive protection against film scratches.

From Hamburg, Germany

The Iloca Quick "A" is made by men who devote every waking hour to thinking about how they can make good cameras better. If you admire fine-looking cameras you will certainly be delighted with the rigid, die-cast aluminum body, the smart modern lines and elegant chrome trim.

Go to your dealer and see the Iloca Quick "A". It feels good in your hands. Its parts work easily and smoothly—a sign of precision machining. It is a truly great camera you will want to own.

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If you would like an illustrated booklet on the Iloca Quick "A" write

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Edwal Anti-Scratch Hardener produces negatives you can't scratch with your thumbnail. 16 oz. 79c

Edwal Velvet Super Concentrated "cool tone" Paper Developer. 16 oz. bottle makes 1½ gallons. 99c

Edwel Signal Shortstop, the photographic acid with the warning signal. 16 oz. 75c

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Edwal Hypo-Chek. 1-oz. bottle 450 tests 49c Edwal Kwik-Wet. 1-oz. treats 20 gal. 49c

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EDWAL SCIENTIFIC PRODUCTS CORP. RINGWOOD, ILLINOIS

ROLLEI PHOTOGRAPHY, By Jacob Deschin, 190 pages, over 100 illustrations, Camera Craft Publishing Company. Price \$5.00.*

This, in my opinion, is one of the most worthwhile books on the Rolleiflex and Rolleicord cameras ever published.

In addition to covering the actual mechanism and operation of the Rolleiflex and Rolleicord, the book describes in so many words how many Rollei owners feel about their cameras. To quote Joe Munroe, well-known photojournalist, "The Rollei is not just a camera, but a system of photography." This thought is pursued more fully by a number of prominent photographers. Philippe Halsman's text and photographs on portraiture reveal the technique which has made him one of Life's outstanding cover photographers; in Picture Story Arthur Rothstein gives practical advice on the use of the Rollei in photo-journalism; Andreas Feininger's work with his "strolling camera" (his pet name for the Rolleiflex) is covered in City Life. In Travel Photography, Fritz Henle makes the reader feel that he is accompanying the author to a South Sea island, studying scenes and people for picture possibilities. Joseph Breitenbach's article on Photographing Nature introduces a more poetic phase of photographybut at the same time reminds the reader that "good intentions alone" will not suffice. The artist must possess "know-how." which should continue to grow as he continues to take pictures.

On the technical side, the camera's operations are covered in simple, straight-forward language, and are illustrated with photographs, drawings, charts and scales to further clarify instructions. These particulars describe each model, from the first Rollei (1928) to the present (1952) model which is approximately the same as the one introduced last year except for the flash contacts (which are now for both X and M synchronization), and a film pressure plate that may be adjusted for either 21/4 x 21/4 pictures or the 35mm 24 x 36mm (1 x 11/2 inches) miniatures.

Of particular interest to new Rollei owners are the chapters on film, developing, flash, exposures and lighting. Mr. Deschin wisely points out that in order to get the full benefit of the Rollei's advantages, these considerations are as important as knowing how the camera operates mechanically.

A candid symposium by seven leading photographers reveals the thought that "today's candid photographer on the whole, is more interested in showing people off than in showing them (Continued on page 96)

* Can be purchased from MODERN PHO-TOGRAPHY Book Dept., 251 4th Ave., N.Y.C. See advertisement on page 109.



The Greatest Little 35mm Camera Made

Flat, compact, light and trim, a Baldinette is the ideal companion for pocket or purse. Lens and shutter are fully protected while closed. The push of a button snaps the camera open...ready for instant action.

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everything for top-notch pictures in black-and-white and color. Feature for feature, price for price, there is no better buy.

BALDA Products include the Baldix and Baldalux roll film cameras. See your dealer or write for literature: Kling Photo Corporation, 235 Fourth Ave., New York 3, N. Y. Western Offices: Los Angeles 46, Calif.



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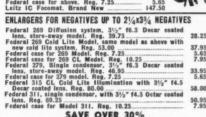
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can a woman photograph women?

ACCORDING TO COVER PHOTOGRAPHER SHARLAND, "IT TAKES A WOMAN TO DO JUSTICE TO ANOTHER WOMAN!" BY MILDRED STAGG

some editors develop a psychosomatic headache when they face the problem of getting a good cover shot of a woman alleged to be hard to photograph. Other editors simply telephone a female photographer who calls herself "Sharland." Why does Sharland succeed where male photographers often fall down on the job? The answer, according to Sharland, is rudimentary. "A man experiences an emotional reaction when he first sees a woman he has been assigned to photograph," she declares. "This first reaction, whatever it may be, is bound to influence his work. If he finds the woman attractive, he is apt to conclude that she can be photographed successfully from almost any angle. If he finds her unattractive, he can seldom develop enough interest to discover why she was selected by an editor to be photographed. In her final picture the vivaciousness, humor, insight, all the qualities that made her successful, will be absent if her looks did not appeal to the photographer."

A female photographer's approach to the same subject, Sharland believes, is a great deal more detached. While she recognizes beauty of face or figure, she isn't dazzled by them. Her unemotional analysis of a subject takes in defects as well as assets, and she is quicker to sense inner qualities and mannerisms which are often the key to producing an attractive picture of a person not especially endowed with physical beauty.

In Sharland's book, a camera lens can be a diabolical liar. Unless a subject is dressed, posed, and lighted with this fact constantly in mind, the lens will tend to add years to a woman's age and pounds to her figure. Laugh lines will become deep slashes, freckles will be converted into splotches, and a crooked septum hardly noticeable to the eye will be exaggerated by the lens into a half-moon arc. The more emotionally involved a photographer becomes, Sharland asserts, the less capable he is of overcoming the dozens of subtle defects which can spell disaster for a sitting.

Male photographers who specialize in photographing women often advocate the so-called "verbal approach" to putting a subject at ease. The idea is to get the subject so engrossed in talking about books, plays, or her pet hobbies that she forgets about the camera.

Sharland takes a rather dim view of this technique. "Regardless of chit-chat," she says, "there isn't a moment during a sitting that a woman isn't concerned about how she looks. The things uppermost in her mind are her feature problems—and whether or not the photographer

Sharland made this natural-light shot of Pier Angeli, left, in the star's hotel room. The face is illuminated by light reflected off the white surface in the foreground. Musical-comedy star Dolores Gray, right, was photographed with electronic flash. Sharland uses a Hasselblad camera fitted with a 6-in. aerial lens for most of her cover illustrations.





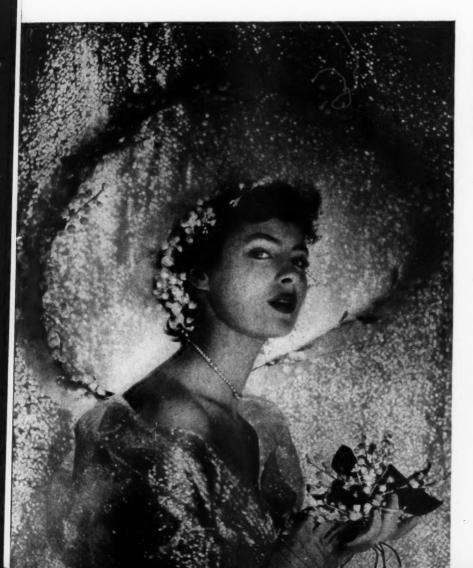
SHARLAND AT WORK: THE PROBLEM HERE IS TO PHOTOGRAPH A HAT







As model Pat Carter begins to apply makeup (1), Sharland and her dachshund, Phoebe, keep Pat company. Actually, Sharland's presence in the dressing room is partly to supervise the makeup (2), and partly to get better acquainted with the model. When Pat was nearly ready, Sharland visited the prop room (3) to select draping materials.



Sharland is partial to the glittery glamour of woven cellophane. This tungstenlighted picture of Rita Gam (left) makes use of the cellophane draping material Sharland considered using (above, right), for the hat shots of Pat Carter.



DESIGNED BY MR. FRED OF JOHN FREDERICS







Sharland was tempted to use a woven cellophane draping cloth (4), but decided in favor of black velvet. Reason: Emphasis was to be upon model's face and a tangerine-colored hat. Background was made from two pieces of black oilcloth taped together (5) and suspended from ceiling. Sharland then began experimenting with crown of hat (6).









Sharland's assistant, Chuck Ashley, switched on the overhead floods (see text), then helped adjust the brim of the hat (7). Since Pat's face was now shadowed by the brim, Chuck placed a hinged panel covered with tinfoil on the floor and propped it up (8 and 9) to bounce light into her face. Experimentally, part of the hat crown was suspended by a string attached to a boom. Pat's first pose was in profile (10).









Sharland chose a high camera angle (11) for her first shot. To provide more light in Pat's face, Chuck held a small foil-covered reflector (12) for exposures averaging 1/25 sec. at f/5.6. The 6-in. aerial lens on Sharland's Hasselblad (13) provided a large image on the 2½ x 2½ negative at a distance of 10 feet. For a series of low-angle shots, camera was made rock-steady (14). Note Pat's eyes (15) following directions of Sharland's hand.



Sharland's recipe for this glamour shot is simple. All you need are a few costume props, some torn mesh, tungsten light, and a subject as pretty as Dale Strong.



An unpretentious picture of Susi Parker very similar to the one above carried Sharland's by-line as a *Life* cover. The picture of Rita Gam, *opposite*, is one of Sharland's favorites. Notice the difference in mood between this picture of Rita and the one shown on page 46.

can overcome them. I believe in discussing these problems with her tactfully—yet with a frankness which builds her self-confidence. Once she knows that you are aware of the problems involved and intend to do something about them, she is in a frame of mind to relax."

How Sharland's approach works out—for her, at least—is typified by a series of sittings she had with Rita Gam, the TV actress who recently starred in the Hollywood production, *The Thief*.

Rita had been recommended to Sharland as a possible fashion model. When she arrived at the studio, Rita showed Sharland a batch of photographs (made by men, incidentally) in proof of her contention that she was unphotogenic for anything except fashion work. Sharland promptly disagreed. "You're no fashion model," she told Rita, "but what a face!"

Their first joint effort was purchased by Pageant Magazine. With each sitting, Rita's self-confidence increased and Sharland's photographs of her improved. Eventually This Week Magazine featured one of Sharland's photographs of "unphotogenic" Rita on their cover.

Sharland has no rigid lighting schemes, no special poses, no rules of any kind. She may or may not mix and apply her own makeup to a subject-depending upon the subject's age and the type of picture to be made. For a black-and-white shot of a middle-aged woman, Sharland recently mixed black eyebrow crayon with the darkest lipstick she owned. This near-black mixture was painted on the woman's mouth. Then her eyes were made up almost as heavily as a circus clown's. The purpose of the makeup was to maintain color in the lips and eyes under a barrage of lights strong enough to wash out the "aging lines" in the face. When the woman saw the finished portrait, she said, "Why this is exactly how I look! I don't see why we had to go to so much trouble to photograph me as I actually am." What the woman didn't realize was that it had taken all of Sharland's skill and experience to get a camera to record on film what the woman was used to seeing in her mirror.

Sharland's camera preferences run to rather small cameras—a Hasselblad for ordinary work and a Rolleiflex for fashion shots calling for action. The Hasselblad has a 6-inch lens which was originally used for aerial photography. On a $2\frac{1}{4} \times 2\frac{1}{4}$ negative, the long focal length lens provides a large image without requiring the camera to be moved in close enough to the subject to cause distortion.

The kind of lighting Sharland uses can't be pigeonholed into specific categories. While she prefers daylight, most of her shooting is done by tungsten. She explains this paradox by saying that "tungsten is constant, dependable, and therefore easier to control than daylight which varies with the time of day as well as the seasons."

Most of Sharland's shooting set-ups begin with illumination from a bank of thirty to sixty 350-watt reflector floods supported by a wooden frame suspended above the posing (Continued on page 104)





the amazing color world of Norman Rothschild

Calling a photographer an experimental color worker has come to be like pinning the tail on the donkey. The words, perhaps erroneously, are taken to mean blurred, over-exposed, oddly-cropped products of the so-called creative mind. The viewer often becomes suspicious that the photograph was really a mistake—the camera wasn't focused, the viewfinder was out of adjustment, the exposure meter in error.

Norman Rothschild would probably agree with this line of thought. For although he is an experimental worker, his pictures are always sharp, well-exposed and properly composed. He believes that an experimental color worker must be a competent technician thoroughly versed in his medium before proceeding onwards.

He further insists that the test of a good color experimenter is to know when not to experiment—when a straight photograph is far more telling than a contrived transparency.

The photographs on the following four pages bear out this theory. On the opposite page is a picture of a single yellowish flower. By itself, it was not of much interest. It wasn't very colorful either. Rothschild decided to make it into an entire bouquet. He found an angle which allowed him to use a deep shadow as a background. He then photographed the flower, re-wound his shutter without winding the film and made successive exposures through red, green and blue filters, varying his camera-to-subject distance and height. The resulting transparency is one of his favorites.

The top photographs on pages 52 and 53 also illustrate the Rothschild approach. This particular reflection abstract was only one of many he photographed during an afternoon at the waterfront while ripples constantly changed the ship reflection.

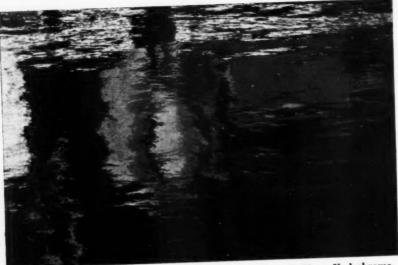
The double exposure of the shrine on page 53 was the result of much the same technique as the flower photograph already discussed.

However, after he had made the normal exposure of the fluorescent tube replica of the church, he wanted a second, larger image in red. He re-wound his shutter

of the church, he wanted a second, larger image in red. He re-wound his shutter after the first exposure and replaced his normal lens with one of longer focal length. He made his second exposure through a red filter. Instructions accom-

To make this fantasy, Rothschild photographed a flower without a filter; then on the same film made overlapping exposures through red, green, and blue filters. \triangleright





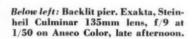
Ship reflections: Exakta, 180mm Tele-Megor lens, f/5.5 at 1/50 on Kodachrome.



"A SUCCESSFUL EXPERIMENTAL WORKER MUST KNOW WHEN AND WHERE TO EXPERIMENT."

-NORMAN ROTHSCHILD

Double exposure with Exakta. First normal exposure was made through 50mm lens, f/4, 1/25. Then second exposure was made through red filter with 85mm Steinheil lens, f/2.8 at 1/25 sec.









Exakta, 58mm lens, f/1.9 at 1/25, mixture daylight, lamps.

ROTHSCHILD'S RULES

1. Beginners should not be afraid to imitate techniques of more advanced workers. Eventually they will develop their own photo personalities. 2. Know your equipment. Keep your photographic materials as simple as possible. One camera, one lens, one

type of color film and no filters to

begin with.

3. Use an exposure meter for each photograph. But before buying one, take a few rolls of color using the tables supplied with the film. These tables will give you a better understanding of your exposure meter.

Exakta, 180mm Meyer Tele-Megor lens, 1/50 at f/9, hand held. Kodachrome film, Daylight-type, no filter.



panying this filter advised the photographer to give five times the normal exposure when using it. There were no directions for use with color since the filter was meant to be used only with black-and-white. Rothschild reasoned that the ratio between an exposure with no filter and with filter would remain about the same whether color or black-and-white was used. So he gave his second exposure through the red filter five times the exposure he had given the scene without a filter.

Rothschild's two "non-experimental" photographs at the bottom of pages 52 and 53 are actually quite experimental in nature—if by experimental you mean violating supposed rules of "good" color photography.

The pier is a backlighted photograph, a difficult technique, particularly in color where the exposure latitude of film is less than with black-and-white. The light intensities of the pilings, the foreground seashore, the sky and the background water were so far apart there was no hope of registering all in proper color on the film.

Rothschild decided to expose for the foreground and let the pilings go into silhouette. The foreground surf, shielded partially by the dock, would probably be within the film's exposure latitude. The brilliantly-lit background surf would necessarily be overexposed as would most of the sky. But this might be just the thing needed to contrast with the foreground and pilings. And so the picture was made. But even the normally exposed foreground was depicted in colors other than a viewer at the scene would see it. Actually this foreground was a great deal less colorful. The red tone was imparted by the reddish content of the setting sun and the absence of the blue content of normal daylight.

Combining daylight and tungsten

The portrait on page 53 is more personal than the other photographs. It's a picture of Rothschild's father made by tungsten light combined with natural light, a "don't" rule in most photographers' books. But Rothschild wanted a warm photograph. He knew that Kodachrome, Daylight-type, when exposed by regular Mazda houselamps, turns reddish. The problem was to get enough normal daylight on the left side of the picture with an appropriate amount of lamp light on the right as a fill-in. Too little fill-in meant a face in shadow; too much, a redbeet appearance of the skin. But Rothschild could imagine how the transparency would look. The colors existed in his color world where results are predictable in the light of previous experience and knowledge.

The beach photograph, opposite, typifies the natural photograph which is best taken as is.

"Thousands of color patterns such as this abound at any beach," Rothschild explains. "The fluorescent-like bathing suit attracted my eye since it stood out so brilliantly against the simple background. The accessory wastebasket and the presence of a bathing suit in a complementary color were indeed fortunate."

Rothschild used a 180mm Meyer Tele-Megor lens on his Exakta VX to isolate his subjects from the rest of the beach. He made the exposure from an overhead boardwalk at 1/50 sec. and f/9.

These four color pages of Rothschild's work are but a small sampling of an almost infinite variety of techniques w...ch he has successfully mastered. Yet, he has never before had any but single pictures of his published, largely because he never thought about submitting any. He takes pictures principally to please himself—it seldom occurs to him that anyone could be interested in his work.

Before Rothschild started experimenting with unusual techniques, he learned the proper ones. His father, who worked for E. Leitz, Inc., N. Y., taught him developing and printing when he was 12. He made his first abstracts soon after, when he became interested in photographing the vein structures of leaves. Then came the pictorial processes—carbon and bromoil prints, paper negative techniques, toners. After trying all these methods of doctoring photographs Rothschild became convinced that straight photography yielded the most satisfying pictures. He hasn't made a "pictorial" print since.

Rothschild then went into color. He did his first work on Agfacolor and Lumiere screen-type color plates. He became discouraged however with their slowness—they often required exposures ten times that of today's color films. He experimented briefly with Kodachrome when it came on the market in 1935. Then came World War II and Rothschild attended Army Engineers School and the Signal Corps Photographic Center. He spent 18 months as a post photographer.

After being discharged, Rothschild worked in a portrait studio, did some commercial photography, sold equipment in camera stores and taught photographic optics and techniques, his favorite vocation.

About equipment

Rothschild, who uses an Exakta V and a VX with eyelevel prism finders, advises the would-be experimental worker to start with a 35mm reflex with one lens.

"With such a reflex," advises Rothschild, "you can see the actual image recorded and the depth of field at all openings as you would on a view camera. When you have mastered the one lens, you'll find that accessory lenses are generally less expensive for single lens reflexes. You won't need accessory viewfinders and you'll be able to see on the groundglass just how a wide angle or long focal length lens sees."

At first, Rothschild suggests straight photography with exposures calculated by the tables supplied with the film. After becoming familiar with such exposures, he says, a light meter is useful for making difficult shots.

"When you have mastered your camera and exposure meter," declares Rothschild, "then experiment. Try combining daylight with other types of illumination to vary color tones. Shoot daylight-type color film indoors without a filter and then take some tungsten-type color film outdoors to see what happens. Look at the results and remember them for the time when you need them.

"Make a few double exposures. You can do this with most focal plane shutter cameras even if they do have double exposure prevention. Simply wind the speed dial. This winds the shutter. Also try using filters meant for black-and-white with color film.

"The secret of successful color experimentation is not improvisation on the spot, but to know experimental techniques—to try them out before relying on them. That is not only good photography. It's common sense."—THE END.

HERE'S WHAT'S NEW 1. Five-element 80mm Schneider lens. 2. Double exposure device. 3. Enlarged focusing knob, film reminder. 4. Aperture and speed wheel locks. 5. Shutter release, flash terminal locks. 6. Baffled interior 7. Built-in Rolleikin counter 8. Focusing magnifiers 9. Safety film knob 10. Rapid action tripod adapter base 11. Redesigned neckstrap retainers

the new rollei

HOW GOOD IS THE NEW \$385 MODEL 2.8C WHICH INCORPORATES SUGGESTIONS MADE BY PHOTOGRAPHERS? . . . BY ARTHUR KRAMER

The makers of the Rolleiflex have done it. To their own store of ideas, they've actually added suggestions for improvement from Rollei users and have come up with a new Rolleiflex model, the 2.8C.

At first glance the greatly enlarged diameter of the f/2.8 taking lens is all that distinguishes this model from other Rolleis. But a closer look reveals that a lot more has been added. The numbers which follow refer to the photo on the opposite page.

1. The new lens

The camera's most important feature is its new 80mm, air-spaced five-element f/2.8 Schneider Xenotar lens. The f/2.8 lens on a previous model was a four-element objective which often gave trouble when used wide open. The makers of the Rolleiflex claim this trouble has been eliminated in the Xenotar lens. Optical and practical tests (which we will get to later) indicated that this was true—at least on the cameras tested.

2. Double exposure device

Up till now Automatic Rolleis have been built with double exposure prevention devices. With these Rolleis, you can't make a double exposure, even if you wish to. On this new Rollei, however, the prevention device can be bypassed when double exposures are desired. By applying light finger pressure against a control under the film-winding lever, you can move the lever backwards, cocking the shutter without winding the film.

3. Enlarged focusing knob

A large, new focusing knob, deeply grooved, is easy to grasp and helps in accurate focusing. The knob has a film speed and film type indicator built into the side to remind the photographer which type of film is loaded in the camera.

4, 5. Safety Locks

There is a series of locks on the shutter release button, flash outlet, and the speed and diaphragm control wheels. The shutter release button is collared with a two-position fan-shaped lever. When "up," the release is locked against accidental exposure. An identical lock secures the flash connecting cord to the camera outlet. Users of German-type flash contacts often complain that synch cords pull loose. The connecting cord supplied with the new Rollei has a special shoulder on it which is firmly held by the lock.

Some Rollei users have commented that shutter or diaphragm settings were easily brushed out of adjustment when the setting wheels were touched by mistake. The designers have eliminated this problem by placing locks on both wheels which keep them from moving. When you apply moderate finger pressure, the lock is depressed and the wheel is released. Users will have to apply direct thumb pressure against the wheels to depress the locks instead of brushing the wheels with the side of the thumbs as is customary on other models. Also the enlarged shutter requires more pressure to set.

6. Baffled interior

The inside of the camera is now baffled (ribbed) with metal strips to protect the film from internal reflections. All f/3.5 automatic Rolleis and the previous f/2.8 had smooth, dull black interiors.

7. Rolleikin counter

In recent years, more and more of the Rolleikin adapter, which allows the use of 35mm film in the camera, has been built into the Rolleiflex. The latest addition is the built-in 35mm film counter, which will make 35mm adaptation on the new Rollei cheaper and quicker, and will encourage a purchaser of the new camera to use it for both 35mm and 120 film. The vertical format and new 80mm lens is ideal for portraits on 35mm film. Horizontals can be taken by holding the camera on its side, at eye level, and focusing through the mirror, although this technique was found to be rather clumsy.

8. Focusing magnifiers

To aid those who have had trouble using the fixed magnifiers, adjustable magnifiers over the ground glass and in the eye level finders have been added to the new hood. The new magnifiers swing free on two pins. Care must be taken not to touch the magnifiers with the cheek or forehead when they are moved from the normal position. The ground glass magnifier covers the entire picture format, but is centered slightly low in the image field. This may tend to make the photographer compose at the bottom of the ground glass.

9. Safety film knob

Loading is exactly the same as with previous models. When the back is opened, the film knobs are unlocked and may be drawn outward to insert the spool as usual. But on this model these knobs are locked when the back is closed making it impossible to accidentally disengage the film spool while the camera is in use.

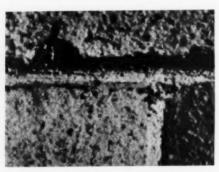
10. Tripod adapter base

A grooved camera tripod base can be used with a radically different tripod adapter soon to be available.

TESTING THE F/2.8 XENOTAR



1. A cross-lit brick wall was photographed at maximum aperture and varying distances with f/2.8 Rollei and a f/3.5 model known to have good resolution. Edges (inset) were enlarged.



2. A 16 diameter enlargement of inset taken with one f/2.8 Rollei showed amazingly good definition, bearing out findings made during the bench tests. Resolution held through f/22.



3. The second f/2.8 Rollei and the f/3.5 Rollei were not quite as sharp at edges at full aperture, but improved to that above (2) when stopped down (see text for all testing data).

This new adapter will fit atop standard tripods and will lock the Rollei to the tripod by means of a lever, a quicker method than the standard screw thread. The thread, however, is retained at the bottom of the camera if the owner desires to use a standard tripod head.

The neckstrap retainers (11) are redesigned to accommodate a new-type neckstrap which is supplied with the camera. This neckstrap can be attached to the camera and removed more swiftly than that on other Rolleis.

The lens—how good?

Finally we get to the most important of all the improvements—the lens. This is not the first f/2.8 lens ever put on a 2½x2½ Rollei. Many photographers who have used or tested the previous f/2.8 mode!, which this new camera supersedes, felt that the definition was not up to their acceptable standards. Wide aperture lenses which must cover comparatively large film areas are often notoriously poor in edge definition at full aperture. Practically all Automatic Rolleiflexes have up, to this time been supplied with four-element Tessar or Xenar f/3.5 or Tessar f/2.8 lenses. The new Xenotar is a five-element lens of the air-spaced type. It was not until the advent of modern optical coatings that the full advantage of such a design could be exploited.

Bench testing

The camera was taken to a well-equipped optical laboratory and placed on an optical bench. The lens appeared to be free of astigmatism. It showed no shift of focus when stopped down. There seemed to be the faintest trace of flare at f/2.8 but this disappeared when the diaphragm was closed to about f/3, a definite improvement in this respect compared to what we had previously seen in other lenses of similar focal length and aperture.

The definition at the edges was far above that of the old four-element f/2.8. This individual Xenotar lens looked excellent in bench tests, but that did not guarantee excellent pictures. Only extensive tests on actual film could tell about that.

Practical testing

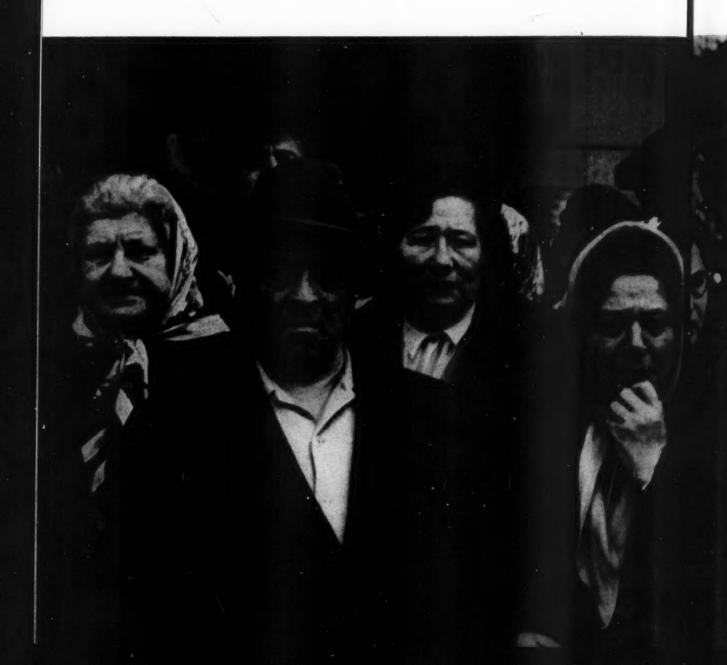
The camera was also checked for lens, film, and ground glass alignment. Then it was ready for the film tests. An f/3.5 Rollei of known image quality was used as a control unit. The first test was made on a cross-lit brick wall. A series of shots was taken at varying distances and apertures with both cameras. Negatives were carefully enlarged to about 30x30 inches and examined over the entire field. Results showed that the Xenotar f/2.8 lens wide open was equal in most respects to the f/3.5 lens wide open. It did not noticeably lose definition when stopped down to f/22. A second Xenotar tested actually had better marginal definition at f/2.8 than the older type lens had at f/3.5! The tests were repeated on various objects and at varied distances with the same result. The next test was of a more practical nature. Portraits of actor Jack Palance (Continued on page 98)

Actor Jack Palance was photographed by f/2.8 Rollei at maximum aperture with floods. Focus was on eyes.



don't be afraid

... TO TAKE PICTURES OF PEOPLE YOU DON'T KNOW. EIGHT PHOTOGRAPHERS DISCUSS THE WAYS THEY APPROACH THE PROBLEM.



Each year thousands of fine photographs remain untaken. Oh yes, the event occurred, the photographer was there, the camera loaded, the light sufficient, But fear of that great unknown, the reaction of the human beings making up the subject material, froze the camera at the photographer's side. His hands turned cold, his stomach to jelly. By the time he recovered his nerve, if ever, the picture was gone. It happens to everyone, amateur and professional alike. On these eight pages are a variety of pictures that were recorded. Each in its particular way required that the photographer take his chance in an unknowable situation. The results vary, logically, as do the personalities and techniques of the photographers. Each photographer explains his own approach to this problem. Some of these explanations come from many years of experience, others are from beginners. You will perhaps find most interesting the fact that photographers with great reputations for capturing candid incisive portraits are diffident and shy in their relationships with their subjects. They are not bully boys. Perhaps this is the key to the humanity which their pictures express. The photographers: Lisa Larsen, Anton Bruehl, Harold Feinstein, Fred Plaut, Henri Cartier-Bresson, Eliot Elisofon, Lou Bernstein, Tosh Matsumoto.



"There are two ways of approaching the problem of photographing people you do not know. The first and best is to get to know them well—their habits and expressions. Then you have the optimum chance of getting the true moment. There are times, however, when your subjects may be uncooperative. Then you must remove yourself from the direct attention of the people involved. Such was naturally true of the Arnold Schuster funeral (left). Schuster was the young man who was murdered after his tipoff had led to the arrest of bank robber Willie Sutton. The crowd was hostile to the press and we were restricted to photographing from across the street. I used an 85mm Nikkor lens on my Leica and was thus able to get in close to the faces of the family as they emerged from the funeral parlor following the coffin. Although they seem to be looking at me, I was so far away that they were oblivious of the camera and of me."-Lisa Larsen



"When photographing in a foreign country such as Mexico (above) I always enlist the aid of a native-born, intelligent and congenial assistant. Usually I find the peasants of such lands most interesting to me photographically. It is often necessary to convince them that I wish only to portray their beauty and simplicity, and that I am not making fun of their poverty or lack of finery. My assistant, who has no language problem, is able to explain this to them and thus assure them of my sincerity. In this way I find it possible to get complete cooperation."—Anton Bruehl

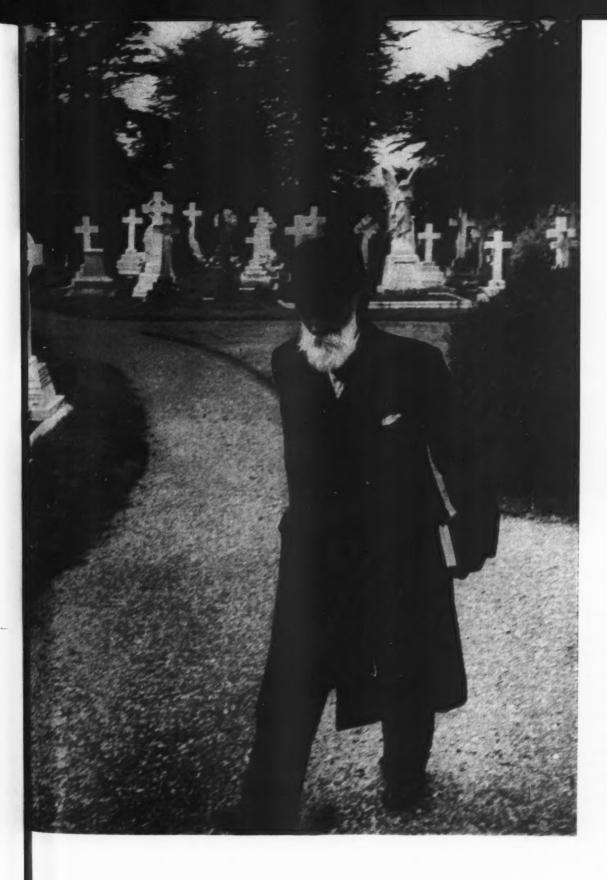
"You've got to decide first that getting your picture is more important than the ethics involved, your subject's reaction or your own shyness. I prefer to have my subject entirely unaware of me. If I am noticed, I have several techniques. I pretend I am interested in the area around or directly behind the subject. I wait until he becomes bored with me and goes back to what he was doing. Some occasions (right) demand immediate action. I walk right up to my subject, click the shutter and get out of the neighborhood as quickly as possible and with no explanations. You will find some people you can be honest with and at ease. Though friendliness will relax some of your subjects, it will make others more affected and stift."—Harold Feinstein



"This picture (right) was taken on a Sunday morning near the entrance to a church while I was doing a story on London's suburbs. You ask me how I approach the people I do not know, to photograph them. I cannot answer this question because I do not approach them, they approach me. Wouldn't it be funny to see a hunter running after a wild boar to shoot it? It would be funny but also unwise, because the boar would be likely to turn and run back at the hunter! But photographing people is not shooting wild animals. People instinctively feel how you approach them, whether it is with sensitivity or brutishness. Trying to be invisible to the person you photograph diminishes the danger of hurting his feelings and also prevents altering the real life situation. In the case of this gentleman, I shot him when I felt him in range-that is to say, when the feeling I had about him seemed to me to be the clearest and, to convey my feeling properly, when the scene was correctly composed. But in fact I did not think of all this. I just shot when I felt it was right, and let him go unaware. Naturally there is a question of luck regarding who and what is going to cross your path; but when your will is focused in the proper mental attitude, things occur. Reality is always richer than the meager little tricks and arrangements one could invent. So in fact when one knows clearly what he is after, it is better to let the floodgates of intuition be wide open. One must not be afraid of people, but one must be afraid of destroying reality."-Henri Cartier-Bresson

"I never feel more frustrated than when approaching a perfect stranger to take his photo. I neither know the reaction of my prospective victims to photographers, nor have I the time to study their behavior under the eye of the camera. Besides, I feel that stealing a picture is intruding in somebody's privacy. The photo of the young couple (below) was taken near Paris. My wife, who has a remarkable gift for talking to strangers, attracted their attention so as to distract them from the camera and from me."—Fred Plaut







C TIME INC.

"Actually, I am very shy about pushing my way in with a camera. I would rather ask first and then make the picture. Sometimes this is impossible. The thing to do then is to be as unobtrusive as possible and to be as decent as you can. In this photograph (above) of a blind beggar on a street in Santiago, Chile, I approached my subject with considerable respect and tried not to let him know that I was making the picture. I did the picture because of the story on which I was working at the time-an essay for Life on Chile and her people-but I would have hated to make the beggar feel badly because a photographer had stolen his picture."-Eliot Elisofon "Photographing people (right) makes me feel very self-conscious. Fortunately, for me, there are other effective ways of capturing people on film besides recording their physical likenesses. One can photograph their environment—the streets they walk down, the buildings they pass, the newspapers they crumple and leave behind them. In all aspects, people are my favorite subject matter. Occasionally when I do point my camera directly at a person, I do not strive for a sneaky candid. If your intention is not harmful, people will sense it and will not resent your camera."—Tosh Matsumoto





"The fear of taking pictures of people comes from within one's self. I took the picture of the kids (above) on my block where I had been taking pictures for many years. The kids expect it of me, so do the adults. The basic principle to follow in candid photography is one of friendship and kindness to those you meet. There may be times when you are faced with resentment. There will be other times when you will meet with a warm response. Only by using your camera more and more will you lose your fears. You must realize that the acceptance of the dramatic, entertaining and painful moments that come before your camera is really an acceptance of the realities that face your everyday life. If you don't run from them, you will begin to open your eyes to many things surrounding you that were once obscure. Photography can thus become a great maturing experience."-Lou Bernstein

"I ran into a number of old friends at the Show."

Weegee goes to the PHOTO SHOW

About 75,000 people jammed into New York City's Grand Central Palace Feb. 12-16 to see the National Photo Show, annual presentation of the Photographic Manufacturers' & Distributors' Association. They didn't get to see much in the way of brand-new equipment, as most of the manufacturers kept their surprises under wraps for the Spring trade convention, but they had a lot of fun. There were pretty models posing all over the place; also model trains. The Polaroid Corp. had the biggest display. Bolex stereo movies attracted more than 12,000 viewers. Thousands more jammed the FR darkroom to see "how to do it." Also present was the one and only Weegee. Here are some of the things he saw, did, and thought about it all.



"There didn't seem to be much new equipment shown."





△ "Amateurs came loaded down with all kinds of stuff. After lugging it around all day, shooting pictures, some people felt that they couldn't hardly hold their heads up anymore."

"If you are wondering who's Mabel, that's her. She's Camera Editor of the World Telegram & Sun and the paper had a booth.

▽ "They should've had a Queen of the Show."



HOW TO DRY MOUNT YOUR PRINTS

Nothing adds so much to the appearance of a print as a good mount. The best way to mount a print is with dry mounting tissue—the job is permanent, neat, won't mess up the house. If you know how, it's quick and easy to do; otherwise, it's plain murder. Here's a simple way. Dry mounting tissue looks like waxed paper, is coated on both sides with a substance which, when heat is applied, melts and becomes strongly adhesive. You use a sheet of it between print and mount, and it will hold the two together, if you do it right. Eastman Kodak Co. and other

firms make the tissue. You can get it and the mounting board in most photo or art supply stores. Professionals apply the heat and pressure with dry mounting presses. These do a fine job, but they are expensive, big and heavy, and worthwhile only if you mount many prints frequently. For the occasional print mounter a household iron with automatic heat control will do nicely. You should also have a tacking iron (prices range from about \$3 to \$15, several types available), a good trimming board and a sturdy table to work on.



FIRST, TACK & TRIM

Pick out a sheet of dry mounting tissue slightly larger in each dimension than the print to be mounted. Lay it on the back of the print, which must be completely dry, of course. With the tacking iron, press down on the tissue at the center of the print. The iron must be quite hot-if it sticks to the tissue it's not hot enough. If you don't have a tacking iron, the point of a household iron can be used but is not as satisfactory. Keep the tacking iron pressed down just long enough to get the tissue stuck to the print, then remove it. Trim the print and the tissue, together. A trimming > board is best, but a sharp singleedged razor blade and straight edge can be used, carefully.



SET THE MARGINS

 ✓ Lay the print and mounting tissue combination on the mount and measure out the margins carefully. Standard mounting practice is to have the same size margins at the top and sides of the mount, with the bottom margin about 1/3 wider than the other three (see photo 10). However, this is no fixed rule, just a guide. Make your pencil marks light. When the margins are fixed and the print is properly located, don't move it. Carefully lift a > corner of the print-leave the tissue lying flat on the mount. It should just reach the margin marks. With the tacking iron, tack the corner of the tissue to the mount making certain not to move or wrinkle it. Repeat this on the other corners.







IRON A PAPER SHIELD

At this point the mounting tissue is tacked to the print at its center and to the four corners of the mount and we are through with the tacking iron. Now for the actual mounting. With the flatiron set at rayon, the lowest heat, iron out a piece of clean white paper about the size of the print. This gets the moisture out of the paper, prevents it from sticking to the print during the next step. Now place the ironed-out paper over the print; it will act as a shield for the emulsion.





PRESS PRINT FIRMLY

The most important step is the ironing of the print. It must be done on a flat, firm surface which will not bend under pressure, otherwise the print won't stick to the mount. Press the flatiron down on the paper with moderate force. Keep the iron moving, from the center out to the edges of the print. Be sure that every bit of the print is covered, that nothing is left unironed. The clean white paper must be kept between the iron and the print at all times. If it isn't big enough to cover the entire print, move it around as each area of the print is pressed with the iron.





TEST THE FINAL JOB

< To check the mount and determine whether or not the print is sticking securely and all over, gently bend the mount in one direction and then in the other (photos 8 & 9). If you hear a crackling noise when this is done, or if the print peels away at the edges or center, the job wasn't done well. Go over the print again, moving the iron more slowly, applying more pressure. This will probably take care of the bad spots. With a gum eraser carefully remove any margin markings. This type of mounting, well done, will last many years. If, however, you only want a temporary mounting, or are in a hurry and don't have dry mounting materials, turn to the next page.



HOW TO MAKE TEMPORARY MOUNTS

The simplest and quickest way to mount a print is with rubber cement, but this method has its drawbacks. For one thing, rubber cement mounting is not permanent. After a period of anywhere from six months to two years you may suddenly discover that the print and mount have parted company. This isn't fatal, as all that's necessary is to remount the print with rubber cement and it's good for another year or so. More important as a drawback is the fact that certain combinations of rubber cement, print paper, and atmospheric conditions may

cause the print and the mount to turn yellow in a year or less. There's no guarantee that this will happen, nor can anyone promise that it won't. Some people are luckier than others. If you have any qualms about this method, reserve it for prints destined for non-favorite relatives, temporary shows, store window decorations, and so forth. However, since so many people use rubber cement and have trouble with it, here's a tried-and-true technique for the job, simply explained and clearly illustrated to get you over the tough spots.



TRIM: MEASURE MARGINS

☐ Trim the print to the exact size desired. If you don't have a trimming board a sharp, single-edged razor blade and straight edge will do, if used with care.

Place the print on the mount and carefully measure the margins. Then with a soft pencil lightly mark a straight line on the mount on all four sides of the print (photo 13). Be sure the print doesn't move while this is being done. Most prints are mounted so top and side margins are the same, with the bottom margin about ½ deeper. However, the important thing is to mount the print so it pleases the eye, and there are no rules on this.





SPREAD RUBBER CEMENT

With a flat brush one or two inches wide, spread rubber cement thinly but evenly all over the print area on the mount. It's not necessary to be careful at the pencilled margin lines; spread cement about ½ in. over the margin in all directions. Next give the back of the print a thin, even coat; leave no spots uncovered, pay particular attention to the edges of the print.





PREVENT STICKING

Let the rubber cement dry thoroughly on both mount and print; this may take from 5 to 15 minutes. ⟨ When both are dry, cover the mount with two pieces of waxed paper; one for the bottom half, one for the top half of the mount. Each piece should be a little bigger than the half of the mount it is to cover. Where they meet in the middle of the mount the pieces of waxed paper should overlap about 1/2 in. This paper makes it possible to set the print in the correct position on the mount and prevents premature sticking. Set the print on the > waxed paper, lining it up with the pencil marks on the mount, which are visible through the waxed paper.





REMOVE WAXED PAPER

Now, place your free hand (the one that pulled out the waxed paper) across the top half of the print. Defit your other hand off the bottom half of the print and with it remove the waxed paper from under the lower part of the print.





PRESS DOWN, CLEAN UP

With a fingertip, rub the mount > around the print to remove the excess rubber cement. It will come off easily and cleanly. With a soft gum eraser get rid of the pencilled margins. Now your print is ready for spotting. Please turn the page.



HOW TO CLEAN UP YOUR PRINTS

If you examine carefully a newly dried print you will notice that it is marked with small light spots, lines and even black spots. These should be removed by spotting. The light spots are the result of dust on the negative, on the bottom surface of the condenser in the enlarger, or on the printing paper itself. Black spots are caused by transparent areas (pinholes) in the negative, usually the result of improper developing techniques. These are less frequent than the white spots. The best way to eliminate spots is not to have them in the first place. Keep

your enlarger and negative carrier clean. Keep negatives in protective sleeves, in a dust-free box. Before placing a negative in the enlarger examine it carefully, remove any large pieces of lint or dust with the end of a camel's-hair brush, or by blowing gently across the negative. These precautions will prevent most of the really bad spots. The remainder can be removed by the method given here. Although there are other spotting materials and techniques this method was chosen as the simplest to use. However, it does require a little practice and care.



THE PROBLEM & THE TOOLS

These are the tools needed: set > of spotting colors; three camel's hair or sable brushes (Nos. 4, 2, and 00); a single-edged razor blade; small water container (whiskey glass or similar); a hard pencil, No. 4H; a few pieces of white writing paper to mess up.



WET BRUSH, ADD COLOR

⟨ What's the fluid in the glass? Not ordinary water; it doesn't have the right consistency, won't stick to the print, runs and forms droplets. Adding a little gum arabic to water helps, but the best spotting liquid is plain old saliva (spit). However, you should never lick the brush. Instead, collect some saliva in the little glass and work from there. Some people drool more easily than others but it won't take long to get an adequate supply.







MAKE A POINT

Draw the color-charged brush across the white paper several times with a simultaneous twisting-pulling motion. Not only does this put a point on the brush; you can check the darkness of the color picked up by the brush. This should match the darkness of the print area in which the spot is located. If the color on the brush is too dark, dip it in the fluid and try it again on the paper. If it's too light, pick up more color from the disc.

This is the correct position in which to hold the color-charged, finely-pointed brush for spotting. Just the side of the very point is used, and the brush must keep its fine point. If it spreads, wet it again, repeat the pointing process.



27 ADD DOTS, NOT LINES

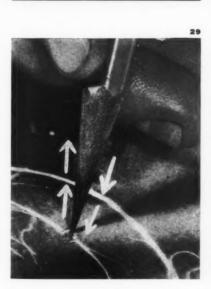
Spotting is done with a straight up and down motion, not by pulling the brush over the surface of the print. The brush is moved up and down over the spot. Each time it touches the print it leaves a small spot of color. Many of these little spots will fill in the too light spot on the print, making it blend with the nearby area and disappear.

The highly magnified close-up in photo 27 shows all the individual spots of color. However, when these are viewed from the normal distance by the naked eye, they all blend together. If you do a bad job, remove the color with a damp rag or sponge. Let the print dry, try again.



SCRAPE BLACK SPOTS

Dark spots caused by pinholes in the negative (photo 28) are harder to remove than are the white spots caused by dirt. There are two steps. First, the black spot is actually scraped off. This is done with the corner of a singleedged razor blade. Use very light, short strokes, scraping just the surface of the emulsion, being careful not to dig into the paper. When this job is completed you will have a white spot (bare paper) instead of the black spot in the emulsion. ≺ The second step is to darken this spot. The spotting colors won't do. Use a sharp pencil held almost vertically, move it straight up and down, making a dot with each stroke. Don't draw the pencil across the area. Darkness of the area depends on how dark the dots are, how many you make.—THE END







Stock foremen watching the rodeo are part of the flavor of the show which can be recorded with any kind of camera.

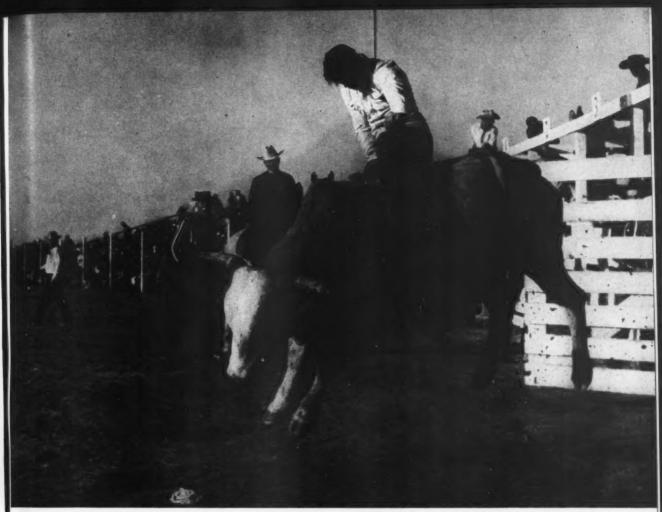
shoot the rodeo...

ANDRE DE DIENES

TELLS HOW TO DO IT
by LOU JACOBS JR.

For sheer camera excitement Andre de Dienes rates calf roping a close second to riding events.





Action like this is challenging, says Andre. In the arena it takes fancy footwork; from the stands a tele lens.

"IF YOU WANT THRILLS with your camera, here's something that is made to order. It has wonderful excitement—almost like the circus. And as far as I'm concerned it's a paradise for photographers." This just about sums up Andre de Dienes' viewpoint on one of his newest enthusiasms: the rodeo. In it he finds a slice of Americana that completely satisfies his itchy shutter finger. And when you remember that this free-lance magazine photographer has thoroughly pictured the highlights of Europe and the gorgeous gals of Hollywood, his quotation will give you some idea of the rodeo's magnetism.

Last winter de Dienes took off from his Hollywood studio and headed for Palm Springs, Yuma, and Tucson. Within a few weeks these three southwestern cities held their annual rodeos, which de Dienes decided to cover from a journalistic and pictorial point of view. His equipment was simple (all of the pictures on these pages were made with a Rolleiflex) and he quickly adapted his techniques to the fresh material he found on the rodeo grounds.

As de Dienes put it, "shooting a rodeo is a challenge even for photographers who are very fast on their feet and gifted with their eyes. You must continually be on the move and alert for action that may break." But if you enjoy shooting as Andre does you will try to capture all aspects of the show, from action in the arena to pictures of the crowds, injured cowboys, bronc busters waiting for their turn, girls, kids and fancy outfits.

In each of the three cities de Dienes got permission to shoot inside the arena, then poised himself by the gate as it opened to emit a wildly bucking bronc or bull. As fast as he could shoot he followed the animal until the cowboy was finally bounced in the dust. "Inside the arena," he says, "I stick to the Rolleiflex without gadgets, for if I am not running towards the action, I'm running away from it. When one of those bulls sheds a cowboy he looks for new targets and heads for the photographer at hand."

Luckily you don't have to get that close to make good pictures of action in the arena. You can take similar shots from the grandstand with a telephoto or long focal length lens if your camera accepts interchangeable lenses. This is the best alternative when you can't get permission from the authorities to take pictures inside the arena—or you don't want to. But an accessory lens isn't



Here's one of the shots de Dienes made from the stands with his Rollei. Cowboys in the arena are trying to saddle up for wild horse race.

Don't forget to turn your camera on the spectators and contestants to get unpredictable shots like the one at far right—or pictures which show the absorption of cowpunchers, as well as kids, in this competitive event. While you'll need to use pre-focusing and split shutter techniques for action shots of the arena, sideline photographs, like those at right, can be focused and composed much more carefully.



a necessity for good rodeo pictures. The photographer who is well placed in the stands can grab plenty of medium-distance action shots with his normal lens if his camera has fast speeds to 1/200 or 1/500 sec. The idea is to get a seat as near the judges' stand as possible, for this is the best vantage point. From this angle de Dienes took the twin-lens reflex shot on the top of page 78, as well as many others. In making this photograph he also took advantage of the pictorial quality of late afternoon sun shining through billows of dust kicked up by men and animals.

Naturally speed is essential to stop most action in the arena, and Andre used the top speed on his Rollei (1/500 second) almost continually. With Plus-X film this meant that he could shoot between f/8 and f/11 in bright western sunlight. Yet even at 1/500 an animal whizzing by horizontal to the film plane can cause blur. But that in itself may be interesting (camera owners whose highest speed is 1/200 second, please note) for completely frozen motion, though a technical achievement, is often somewhat static. If you are limited to 1/200 second another answer is to shoot as the action comes straight toward you, or on a slant.

In the excitement don't forget to turn your camera on the crowd all around you. Few people will pose. But their curiosity, interest, and vibrant enthusiasm is a constant pageant of picture possibilities. De Dienes, who sees America from a European point of view, says that he thinks of frontier days in the west when he sees the eager rodeo fans. And if you really want to record more of this contagious rodeo activity, leave your friends and relatives for a while and go behind the scenes with your camera. The amateur will usually have free rein in the congregating area behind the arena where the cowboys hang out. Nearby will be the cattle pens open for pictures without permission. Says Andre, "Those horses and bulls are only ferocious inside the arena. They generally won't bother you at all while resting."

In the larger rodeos there's plenty of time to go back and get shots similar to the (Continued on page 117)



Another source of many good photographs is the grand parade into the arena at the opening of the rodeo.





A GUIDE TO FILTERS

for black-and-white and color films

FILTERS are small pieces of glass which can do great things for your pictures, if used properly. In black-and-white photography they are frequently quite useful; occasionally they may be a necessity. For much color photography the correct filter is vital to successful pictures; in fact, many times it would be nonsense to try to take the picture without the right filter. Yet, no aspect of photography is more confusing to most amateurs and many professionals. There are so many kinds of names, made by so many firms! This guide is intended to help clear up some of this confusion and provide a ready reference for filter use.

In amateur black-and-white photography about 99 per cent of filter use will be in daylight outdoors. Therefore the chart below has been confined to outdoor pho-

BELOW: WHEN TO USE A FILTER WITH BLACK & WHITE FILMS; THE

. Under these	Use these	Burleigh Brooks	Eastman Kodak	Ednalite	Enteco	Harrison & Harrison
1. For natural rendering of: clouds on blue sky, all	Light Yellow	Light Yellow	Wratten K-I (No. 6) Light Yellow	Y-1	Light Yellow	YL-I
average outdoor subjects, sand, snow, when sun is bright, sky blue. Can be used with either ortho-	Medium Yellow	Medium Yellow	Wratten K-2 (No. 8) Yellow	Y-2	Medium Yellow	YL-3
chromatic or panchromatic film.	Deep Yellow		Wratten K-3 (No. 9) Deep Yellow	Y-3	Deep Yellow	YL-4
For greater contrast than medium yellow: distant haze reduction; sunsets.	Orange		Wratten G (No. 15) Deep Yellow	0-2	Orange	YL-6
3. For lighter color, texture in green foliage: portraits against sky with pan film.	Light Green	Light Green	Wratten XI (No. 11) Pale Green	G-1	Light Green	GR-4
,	Medium Green	Green	Wratten X2 (No. 13) Medium Green	G-2	Medium Green	GR-5
4. For dramatic white clouds on dark skies, greater	Light Red	Light Red	Wratten E (No. 23A) Light Red	R-I		RD-4
contrast than medium yel- low or orange: lighter col- or, more detail in red, orange, or subjects of	Medium Red		Wratten A (No. 25) Red	R-2	Red	RD-5
similar color. Use only with panchromatic film.	Deep Red		Wratten F (No. 29) Deep Red	R-3		RD-8
 For lighter color, texture in dark blue, purple, etc.: to add haze in distant scenes. 	Blue		Wratten C5 (No. 47) Blue	Tri-color Blue (47)		BL-10

tography. Although bright daylight appears to be white, it is actually composed of light of many colors ranging from invisible ultraviolet, through shades of blue, green, and red, to invisible infrared rays. Unfortunately, black-and-white films are much more sensitive to some of these colors than to others, particularly so to the blue and ultraviolet with which the light from a blue sky abounds.

Unless something is done to control the light and reduce the amount of ultraviolet and blue reaching the film, any sky area in the picture will be overexposed and will print as blank white. Fortunately, a colored filter has the faculty of holding back, to a degree, certain colors of light, while permitting other colors (the same color as the filter itself is) to pass through freely. Yellow, green and red filters hold back ultraviolet, blue and other colors

of light in varying amounts. Thus, they have profound effects upon the appearance of skies and clouds, as well as objects of various colors which are photographed on black-and-white film. Of all the filters, the medium yellow is perhaps the most useful and you should own one—other colored filters serve more specialized purposes. What these purposes are and which filters are to be used is shown in this chart. Also, who makes which kind.

Not only is daylight composed of many colors of light, but the color quality of daylight itself varies greatly. The color of light is measured in degrees of color temperature according to a system worked out by the British scientist Lord Kelvin. Thus, clear, (Continued on page 113)

FILTERS FOR COLOR FILM: SEE PAGES 82-83

MOST USEFUL FILTERS (BETWEEN HEAVY RULES); WHO MAKES THEM

E. Leitz	Mansfield	Miller Outcalt "Milo"	Mimosa American "Mico"	Optex	Tiffen	U. D. A. "Cloud-on"	Wollensak	Carl Zeiss
Yellow # I	Yellow I	Yellow I	Light Yellow	Yellow I	Yellow			
Yellow #2	Yellow 2	Yellow 2	Medium Yellow	Yellow II	Yellow	Yellow	Yellow 2 X	Yellow (2X)
	Yellow 3		Dark Yellow	Yellow III			Yellow 4 X	
Orange- Red		Orange	Orange	Orange	Orange			Orange (5X)
Green	Green I	Green I	Light Green	Green I	Green I		Green	Yellow- Green (2X)
	Green 2	Green 2	Medium Green	Green II		Medium Green		
	Red I	Light Red		Red I				
	Red 2	Red I	Red	Red II	Red I	Medium Red	Red	Red (8X)
,	Red 3	Dark Red	Dark Red	Red III				
	Blue 4	47 C5		Blue (Daylight)				

BELOW: FILTERS FOR TUNGSTEN TYPE COLOR FILMS; WHEN TO USE; WHO MAKES THEM

With this kind of light \triangledown	And this film ∇	Ansco	Eastman Kodak	Ednalite	Enteco	Harrison & Harrison	E. Leitz	Milo	Tiffen
	Ansco	Conversion No. 11		ChromA Conv.	Conv.	Sheet C5 Other C4		No. I	Conv.
Daylight	Ektachrome Type B		Daylight filter for Type B, No. 85B	ChromA Conv.	Conv. 858	CS		858	85B
	Kodachrome Type A		Daylight filter for Type A, No. 85	ChromA Conv.	Type A 85	2	Type A	Type A No. 85	Type A No. 85
	Ansco	Sheet U.V. 15			U.V. 15	Sheet CV ₈		Sheet U.V. 15	Sheet U.V. 15
Photofloods See Note I	Ektachrome Type B		Wratten No. 81A		Light Bal. 81A	C1/8		8 I A	8 I A
	Kodachrome Type A		No filter needed						
	Ansco	Sheet No Filter				Roll, 35, 16-81/8			
3200°K Lamps Professional	Ektachrome Type B		No filter needed						
add.	Kodachrome Type A		Wratten No. 82A	CTB 82A		B1/8			82A
	Ansco	Sheet U.V. 17 Other U.V. 16		CTY 81C	U.V. 16	Sheet CI/2 Other CI/4		U.V. 16	Sh-U.V. 17 Oth-U.V. 16
Clear Flashbulbs No. 5, 6, 11, 22, 31 & 50	Ektachrome Type B		Wratten No. 81C	CTY 81C or 81D	Light Bal. 81C	CI/2		8IC	81C
	Kodachrome Type A		Wratten No. 81C	Chrome Flash	Light Bal. 81C	C1/4	Flash	BIC	81C
	Ansco	Sheet U.V. 17 Other U.V. 16		CTY 81C or 81D	U.V. 16	Sheet CI/ ₂ Other CI/ ₄		U.V. 16	U.V. 16
Clear Flashbulbs No. 0, 2, 2A, 3, 25, 26, & 40	Ektachrome Type B		Wratten No. 81C	CTY 81C	Light Bal. 81C	CI/2		8IC	81C
	Kodachrome Type A		Wratten No. 81D	Chrome	Light Bal. 81D	C/4	Flash	81D	81C

Sheet,

Not

Ansco

		75 2
		With SF 81A
	With SF 81A	With SF 81A
Sheet, CTY'81A	CTY 81A	
	Not recommended	With SF, No. 81A
Not recommended		
Ansco	Ektachrome Type B	Kodachrome Type A
	SM & SF Flashbulbs See Note 3	

BELOW: FILTERS FOR DAYLIGHT TYPE COLOR FILMS; WHEN TO USE; WHO MAKES THEM

With this kind of light	And this film ∇	Ansco	Eastman Kodak	Ednalite	Enteco	Harrison & Harrison	E. Leitz	Milo	Tiffen
Daylight-clear or hazy day, sharp or soft	Ansco	No filter needed							
shadows, average subjects; also, blue flashbulbs	Ektachrome Kodachrome		No filter needed						
Daylight-bluish, open shade or overcast sky,	Ansco	U.V. 15 or 16 Note 1		Chrome- Haze	U.V. 15 or 16	C1/4 or 1/2		U.V. 16	U.V. 15 or 16
no shadows; for distant scenes	Ektachrome Kodachrome		Skylight Wratten No. I.A	Chrome- Haze	Skylight	C1/4 or 1/2	Skylight	Skylight	Skylight I-A
	Ansco	U.V. 16		CTY 81C or 81D	U.V. 16	C/4		U.V. 16	U.V. 16
Electronic flash	Ektachrome Kodachrome		See film instr. No. 81EF	CTY 81C or 81D	CTY 81C 81EFfor Ko- or 81D dachrome	C/4	Flash		810
	Ansco	Conversion No. 10		Chrome	Conversion 10	B4		No. 10	Conversion No. 10
Photofloods	Ektachrome Kodachrome		Wratten No. 80A	Chrome	80A Photoflood	B4	Photoflood	No. 80	Blue 80 Photoflood
Clear flashbulbs	Ansco	Not				B2			Daylight Flash (2B)
No. 0, 2, 2A, 3, 25, 40	Ektachrome Kodachrome		Not			B2			Daylight Flash (2B)

NOTE I: U.V. filters come in several densities. U.V. IS gives least correction; 16 & 17 progressively more. NOTE 2: Ansco Color Tungsten Type films used to be balanced for 3200°K light. Sheet films still are, but roll, 35mm, and cine sizes have been re-

balanced for photofloods (3400°K). NOTE 3: Because of their limited light output, SM & SF bulbs are not recommended for color photography, except when used with fast lenses (as on 35mm cameras) and films balanced for 3400°K illumination.

the Camera Clubs

by MABEL SCACHERI

Why does one club fail and another succeed? Here are some of the answers.

Frequently I ponder on the reasons for the decline and fall of camera clubs. The causes often seem mysterious, but that in itself isn't strange when you consider that there is nothing simple about any situation involving human relationships.

In thinking over the case histories of various clubs which used to be going strong, I can list some of the mishaps which made them dwindle. Yet, oddly enough, the very same things happen to other clubs—but they pick themselves up and go ahead again, as good as new or better.

Case histories

Club presidents sometimes get delusions of grandeur which lead them into excessive expenditures. They pay too much for darkrooms, rent, etc. But one club which had this trouble in a big way is now flourishing in new quarters, minus darkrooms, but full of pep and putting on fine programs.

This same club suffered from factional strife, too. Instead of disbanding, this club, thanks to some firm characters among the members, stood up to the trouble makers and unhesitatingly bounced them right out into the alley. Another club is now going through the same difficulty, and I heartily hope they don't weaken but apply the same measures.

Obviously the type of president has a lot to do with the success or failure of a club. On the other hand, I know of a club with a first-rate president which nevertheless ran down hill and is now a ghost of what it used to be.

An ex-member of this failing club discussed the matter with me. He said he thought the trouble was that the club changed its meeting place too often. They had something like eight different quarters in about 10 years. I suppose this experience is kind of upsetting. But it occurred during the war years when everybody knew space was hard to get and most people were willing to put up with conditions they would have resented in peace time.

Another club I know of had the same problem because the group kept growing. They had to move every few months, and the officers who scouted around for new places to meet probably felt some dismay. Nevertheless, the club is still thriving and growing.

On the plus side

So the misfortune which poisons one club often has no bad effect at all on another group. I imagine that is because the positive forces which made the members of the successful club strong enough to disregard difficulties were lacking in those that fell apart.

Let us consider what those positive forces may be. I think one of the strongest unifying and solidifying forces in a camera club is personal friendships between members, outside the club activities. These friendships are probably easier to create and maintain in smaller cities than in larger ones. That only means the big city clubs should crowd on a little more steam and make more effort to get acquainted with all the members.

Before the new member has a chance to feel that he is an outsider in a sort of closed corporation, why not have one member invite the newcomer and his wife, if he has one, over to dinner. Exchange visits back and forth and old and new members will really begin to know each other.

It is the old members who must make the advances. The new ones are always rather bashful and uncertain of who's who and how the club is run, etc. Personal friendships between members are one of the richest rewards of camera club membership—far ahead of the photographic skills and wisdom you may acquire. They also keep a club together through thick and thin.

Call the Doctor

Just about the most fatal ailment in a camera club is any form of prejudice—the sort that has no place in American life. It doesn't happen often in clubs. But when it exists, it creates an intolerable atmosphere. Seldom does the undercurrent of intolerance break out into a good hot fight. A burst of plain speaking might clear the air. But the prejudiced members just cold-shoulder the ones who differ in religion, race, politics, income, social background. Any difference will do for the prejudiced dope.

The stresses and strains set up by underhand meanness under the polite surface will wreck any club or group. If the majority of the club members would only gang up, give the deep freeze to the prejudiced characters and ease them out of the club, it would help solve the problem. But that would be presupposing that most human beings have both courage and horse sense. If you see that your club is being spoiled by a few intolerants, don't just let things drift. Do something about the situation.

Intolerance can crop up over the strangest matters such as styles or tastes in photography. But a club is more interesting if various members make pictures from various points of view for monthly exhibition.

Yet you'll find some opinionated jackass trying to make everybody see things his way—make only the kind of shots he prefers. Differ with him and he insults you publicly, orally and in writing. Why take his sass or drop out of the club? Why not give him a really tough time?—THE END.



"I never wanted the paper cutter on the coffee table in the first place."

84

Batterypower : All B-C differ wi

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How to choose B-C flash

Battery-condenser flash units are the modern power sources for photoflash photography. All B-C units are alike in principle; but they differ widely in design, construction, features, accessories, power—and price.

In an ordinary flash unit, one or more small

In an ordinary flash unit, one or more small dry cells fire the lamp. As the cells weaken, the flash timing becomes less reliable. Each extension lamp requires an additional set of dry

In your B-C unit, a small, powerful multicell battery charges an electrolytic condenser. When your camera's shutter contacts close, the charge stored in the condenser fires the lamp or lamps. This method has two tremendous advantages.

Power and Uniformity

First, the powerful condenser surge will safely fire several lamps—not just one. And when the circuit is series-wired, as in Kodak flash equipment, all the lamps fire in accurate synch. B-C maintains reliable timing even when the battery has weakened considerably through age or use, and even in cold weather.

B-C is thrifty, too. It avoids failures that waste lamps and film. And, generally, one battery will last a year or more—is good for thousands of flashes.

Up to 3, or More than 3?

Now, how do you select? First, size up your power needs. Will you be using more than 3 lamps at a time in lighting set-ups? Will you need remote control, or extra power to operate a shutter solenoid? If so, you need professional units—Kodak Ektalux equipment.

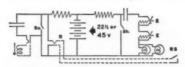
But if you will never use more than 3 lamps at a time, the sturdy, inexpensive Kodak B-C Flasholder will serve your needs. You can add one or two extension units as needed. And, if you already have a flash unit that accepts two "C" cells end to end, you can convert to B-C at minimum cost—just slip a Kodak B-C Flashpack into the unit.

Check Quality, Details

Whatever B-C flash units you examine, check the design and construction for quality. Check the internal electrical components. Check the cords and connectors; any inadequacy here spells electrical resistance, defeating the advantages of B-C. Kodak, for instance, uses rhodium-plated connector contacts to insure low resistance and freedom from corrosion. Such details are important.

Be sure the flash unit has extension outlets. Check also for mechanical soundness—sturdy bracket, positive lamp ejection, proper reflector shape and surface, good firm grip in the hand, lamp acceptance, flash exposure data tonveniently at hand. Buy for good value, to fit your needs—and you need buy only once.

Professional Power-Kodak Ektalux Equipment



Kodak Ektalux is professional B-C power. The Ektalux Flasholder accepts either one or two 211/2-volt batteries. With two, it will fire up to 7 lamps, strung out over 120 feet of extension cable. It has separate circuits for flash and solenoid, each with its own big condenser (see diagram), and special protective features for the shutter contacts. In addition to the Ektalux Extension Units, special accessories provide for external synch and remote (solonoid) shutter operation. Firm saw-grip handle fits your hand. Sturdy magnesium Flasholder body combines ruggedness and light weight. All units accept both screw-base and midget lamps. Special brackets for standard amateur, press, and Polarold cameras. Ektalux Flasholder, \$29.75 to \$33.85, depending on bracket. Extension units, each with 20-foot cord, \$12.40.

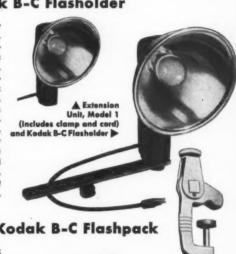


Thrift, Efficiency—Kodak B-C Flasholder



The Kodak B-C Flasholder combines power, efficiency, and thrift. Accepts one 22½-volt battery; handles basic lamp and two extensions. Brilliant mirror-surfaced Lumaciad reflectors assure peak efficiency from each lamp. Tough molded body provides firm hand grip. Steel U-channel bracket with rivested, ce-

mented inset pad keeps flash and camera rigidly aligned. Simple closed circuit (see diagram) keeps condenser charged, ready to go at all times. A quality unit at a modest price—\$10.40. Kodak Extension Unit, Model 1, with 20-foot cord and cushioned, adjustable clamp, \$11.00.



Low-Cost Conversion—Kodak B-C Flashpack



Thrifty Kodak B-C Flashpack has same basic circuit as Kodak B-C Flasholder (see diagram). Inserts into any flash unit without solenoid control that accepts twe "C" cells end to end; uses one

22½-volt battery. For only \$2.95 it converts your existing equipment to modern B-C operation.





See your Kodak dealer, and review your flash needs with him. Change to B-C now—and you'll always be glad.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Prices are list, including Federal Tax, and are subject to change without notice.

Batteries not included.

Kodak



How to choose

Film advance. Smooth, free operation? Easy-to-grasp controls? Automatic exposure counter on 35mm?

Shutter release. Smooth? Reliable? Easy to manipulate? Properly placed for camera steadiness?

Shutter. Accurate? Right speeds for the lens? Is the speed range realistic in terms of your needs? Clear, legible scales? Dependable built-in flash synchronization?

Interior construction. Sturdiness? Smooth rollers and fittings? Proper baffling and blacking? Accurate film guides? Properly sprung, nonscratching pressure plate? Neat detailing?

> Lens. Right speed for your actual range of needs? Recognized quality? Easy setting? Clear scales, with "average" settings clearly marked?

Miniature cameras are enjoying a new surge of popularity—and rightly. A really good miniature is one of the most rewarding of cameras. But there are many types—and one must choose with care.

What are the tests of a miniature camera? The expert has three—optical excellence, mechanical soundness, and swift, convenient operation. Or, in everyday terms—picture-taking ability, reliability, and ease of use.

Every Kodak miniature camera is designed to meet these three basic tests, whatever the price. But in addition, there are your personal needs to consider. Do you need top speed in the lens, and other special features? Finish. Smart styling? Good detailing? Rugged materials on a rugged body foundation? Good feel and easy balance in your hands?

> Viewfinder. Clear vision? Easy eye-centering and framing? Combined with rangefinder for convenience?

Rangefinder. Accurate? Same reading when tested on the same object twice in succession? View and range combined for convenience?

Focusing. How close? Clear footage scale? Field depth scale? Smooth operation in all weather, hot or cold?

Lens Mount. Is it rigid? Smooth in action? Modern in engineering? Will it maintain exact alignment with use?

★Price. Be sure the money goes into the features and quality you need, not gadgety details or surplus capacity you don't need. Kodak has already proved in this great camera—the Kodak Signet 35—that a top-flight miniature need not cost a fortune.

Or is your real need a medium-speed lens of supreme quality? Do you need extreme compactness? Instead of one fast-lensed camera, will you be better served by two thrifty cameras, with good lenses of fair speed? Your needs are personal, individual—and that is why Kodak makes different types of miniature cameras, in a wide price range.

The check points, above, help you determine if a camera is optically sound, reliable, and easy to use. Below and on the opposite page are the capable Kodak miniatures, with a listing of the features that will help you match your needs and your budget.

Is it precision you need?

Do you need color transparencies and blackand-white negatives of needle-like sharpness? Do you need picture quality unsurpassed by any miniature camera at any price? Then your natural choice is the Kodak Signet 35 Camera.

KODAK EKTAR LENS f/3.5. The finest lens obtainable on a miniature camera, incorporating the highest degree of correction today's optical science can provide. Fully Lumenized.

KODAK SYNCHRO 300 SHUTTER. Twobladed flash-synchronized shutter of unique



Film length. Long roll, for less cost

per picture? Or shorter rolls, to com-

plete quickly for prompt processing?

design provides fast opening and closing, maximum light admission, great accuracy. Speeds from 1/25 to 1/300 second. Shutter and lens settings red-marked for average shots—in color or monochrome.

BALL-BEARING LENS MOUNT. Lens barrel rotates against 50 ball bearings for satinsmooth focusing and elimination of play.

RUGGED, ACCURATE RANGEFINDER. Combined with viewfinder to provide faster shooting and better picture control. Springloaded V-bearings eliminate range errors.

CONSTRUCTION FEATURES. Incorporates the latest advances. Film is held completely flat, yet advances smoothly and easily with a flick of the thumb. No scratching, because

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Neec thrift Bantam

Contine

EAS

a miniature camera...

film pressure plate rests on film-high guides. Body is of tough, die-cast aluminum alloy covered with scuff-resistant Kodadur.

The Kodak Signet 35 Camera takes 135 film, black-and-white or Kodachrome, in 20- or 36-exposure cartridges. Price, \$92.50.

Need top speed?

For fast action, even in color, and for tough shots in subdued light, the lens of the Kodak Retina IIA Camera stretches your picturetaking range. Check these Retina features:

SCHNEIDER RETINA-XENON LENS f/2. This superbly corrected, fully coated f/2 lens is fast enough for full exposure in color on misty, rainy days . . . as well as fast action color shots of sports events.

SYNCHRO-COMPUR SHUTTER. Matched to the lens speed, the flash-synchronized shut-



ter of the Retina IIA gives nine speeds from 1/500 second to a full second.

RAPID FILM ADVANCE. Film advance lever, for fast action and rapid sequence shots. A flick of the thumb advances film, positions it, re-sets the exposure counter, cocks the shutter and synchronizer.

COMBINED RANGE- AND VIEWFINDER.

Construction Features. Made of diecast aluminum alloy with genuine pin-grain leather covering. Front closes when not in use, protecting lens and shutter. Uses 135 film, black-and-white or Kodachrome, 20 or 36 exposures. Price, \$164.10.

Need compactness at a thrifty price?

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Bantam compactness, Pony thrift, and smart Continental styling of the Retina IIA are combined in the Kodak Retinette Camera,

Schneider Reomar Lens f/4.5. A fine, fully color-corrected, imported lens. Coated for maximum color purity and freedom from flare.

WIDE-RANGE SHUTTER. Speeds from one second to 1/300 second. Built-in delayed ac-



tion gives plenty of time after setting shutter to get in the picture yourself. Synchronized for flash. Body shutter release.

COUPLED FILM ADVANCE. Provides automatic film stop, film counter, and double exposure prevention.

CONSTRUCTION FEATURES. Body of diecast aluminum alloy is covered with fine pin-grain leather. Front closes, protecting lens. Uses 135 film, black-and-white or Kodachrome, 20 or 36 exposures. Price, \$59.50.

Need a really compact fine camera?

Only 4% x 2% x 1% inches closed, the Kodak Flash Bantam Camera is a true miniature that delivers big results...clean, sharp Kodachrome transparencies, blackand-white and Kodacolor negatives.

KODAK ANASTAR LENS f/4.5. Has ample scope for superb results outdoors, or indoors by artificial light. Lumenized.

FAST FLASH SHUTTER. Four speeds, 1/25 to 1/200 second, plus Time and Bulb.

LOCKING FILM ADVANCE. Safety catch prevents inadvertent winding of the film.

Evel Evel Viewenner Direct ontical

EYE-LEVEL VIEWFINDER. Direct, optical, eye-level, folding type.

CONSTRUCTION FEATURES. Special aluminum alloy die-cast body for sturdiness and rigid positioning of the lens-and-shut-



ter mount. Scuff-proof Kodadur covering. Uses 828 roll film—black-and-white, Kodachrome, or Kodacolor—8 exposures. Price, \$56.00.

Need quality performance at lowest price?

For a thrifty start on a picture-taking career ... or for a supplementary camera, choose the Kodak Pony 828 Camera.

KODAK ANASTON LENS, f/4.5. Lumenized. KODAK FLASH 200 SHUTTER. Speeds from 1/25 to 1/200. Body shutter release. Average shutter and lens settings marked in red.

OPTICAL VIEWFINDER.

CONSTRUCTION FEATURES. Body is of tough molded material finished in pin-grain leather texture. Top plate is of gray Tenite. Takes 8-exposure 828 film—black-and-white, Kodachrome or Kodacolor. Price, \$31.15.

Kodak Pony 135 has all features of Pony 828 plus automatic film stop and counter. Takes 135 film—black-and-white or Kodachrome, 20 or 36 exposures. Price, \$35.75.



Prices include Federal Tax and are subject to change without notice.

Let your Kodak dealer show you these Kodak miniature cameras.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Enjoy the magic of movies at a

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with the

Brownie

Movie Camera

NOW ONLY \$3975

Some months ago, Kodak's budget-priced new 8mm. Brownie Movie Camera brought the thrill of movie making within reach of thousands. Then, to complete Kodak's economy movie team, came the low-cost but capable Brownie Movie Projector and Brownie Projection Screen.

Now, from Kodak comes another important Brownie announcement: Now, you can own a Brownie Movie Camera...start making your own movies... of your family... of the places you go ... of the things you do... for just \$39.75.



See what you get!

Snapshot ease of use

It loads as easily ... operates as simply ... makes pictures as surely ... as a Brownie snapshot camera. Make one simple lens setting according to the built-in exposure guide. Then aim and shoot.

Snapshot economy

In black-and-white or full color. One roll of 8mm. Kodachrome Film (only \$3.95) gives you 30 to 40 average-length scenes... enough for a whole weekend of fun. Black-and-white film is priced even lower. And prices include processing!

Luxury camera features

A fast, pre-set Kodak Cine Ektanon f/2.7 Lens. Sprocketless loading. All-purpose, all-film exposure guide for indoor and outdoor shots. Finger-tip "click-stop" lens-opening adjustment. Full-vision, eye-level finder with close-up indicators. Exposure button that locks into position for "self-movies." Accurate, easy-reading footage indicator. Handsomely styled, "shaped-forshooting" case in Kodadur-covered aluminum.





Completely new design makes it as easy to thread as the Brownie Movie Camera. Then a flick of the switch and you are showing your own movies... "stills" and reverse action, too, if you

wish. And, it's also lubricated for life!
Ask your Kodak dealer to show you
the Brownie Movie Team—camera, projector, and beaded 22x30-inch screen.
(Brownie Projection Screen \$4.50.)

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Dr. Cinema Says . . .

If you intend to mix business with pleasure, choose a 16mm camera.

Readers who are just about to take the plunge into movie making often ask me this question: "Which size camera do you recommend—an 8mm or a 16mm?"

The only way to answer that question is to counter with another question: "What do you intend to do with your movies?"

I like 8mm equipment and frequently make use of it for my own family films. It's economical and you can get 8mm outfits which are beautifully designed and extremely versatile. But an 8mm rig isn't the answer to every potential movie maker's problem. Take, for instance, the Army dentist who wrote me recently. He wants to make some family films, but is chiefly interested in using his camera for clinical work connected with dentistry.

I advised the captain to get a 16mm outfit. For clinical work, a 16mm camera offers advantages that an 8mm camera cannot duplicate. First there are the extra accessories available for 16mm cameras—a wider assortment of lenses, closeup devices, direct focusers, and such. Moreover, there is the availability of 16mm magnetic sound to be considered.

Magnetic sound has opened numerous possibilities to professional men, both for their own clinical purposes and for presenting techniques to their fellows. A case in point is a dentist friend of mine. He and a colleague have developed a bit of oral surgery which they have carefully filmed in color. They wanted to put a sound track on it and show it to several hundred of their fellow dentists, but the expense of having an optical sound track made and dubbed in was far beyond their reach. The last I heard they had bought a 16mm magnetic projector, were having their film striped for sound, and were all set to add a spoken commentary just as they wanted it.

Luckily for them, all this was possible because they had shot their original film in 16mm. That is why I say 8mm is fine for the usual family and travel filming—but if you intend to mix pleasure with business in your movies, 16mm is your best bet.

Another reader (in Venezuela, this time!) writes that he already owns 16mm magnetic sound and would like to know how fidelity at 16 frames per second compares with that of the more commonly accepted sound speed of 24 frames per second. And why.

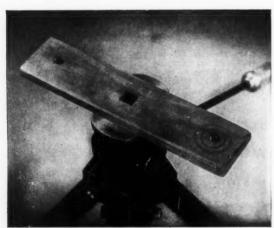
I doubt that any manufacturer will rap my knuckles for saying that sound recorded at 24 frames is superior to the 16-frame variety. If this weren't so, everybody would record at 16 frames and thereby save miles and miles of film. The fidelity at 16 frames is pretty good, at that, even on the very narrow magnetic stripe required for double-perforated film. As a matter of fact, I'd say it was plenty good enough for straight commentary, where no particular effort is made to get studio-type results.

But 24-frame sound quality is superior—no question about it. Why? Well, it's all a matter of simple mechanics. A film traveling at a higher velocity spreads out the sound track over a longer linear distance. This means that there's room in a given length of film for a greater range of frequencies to register properly. It's the same way with magnetic tape recorders or optical sound, for that matter. The (Continued on page 94)



back your movies with still shots

by ARVEL AHLERS



Peter Gowland's rig for supporting a still camera beside his movie camera. The nut, embedded in a square hole, secures the plywood support to the panhead. The $\frac{1}{4}$ inch bolts screw into the tripod sockets of the two cameras.

TAKE YOUR CHOICE of reasons why it often pays to back your movies with still pictures. With many of us, a matter of diplomacy is involved. While friend wife concedes that as a movie-maker we are a cross between Alfred Hitchcock and James Wong Howe, she may take a jaundiced view of our ability to produce still shots for her family album and legion of relatives. A still camera mounted alongside the movie rig will at least make producing album pictures almost painless.

But supposing you are a hermit who dislikes family albums and relatives. If you like to haul out a projector and run 200 feet of scenic landscapes just for a glimpse of yourself swinging from a grapevine, well and good. We'll soft-pedal the argument about nostalgic still shots being more convenient to view than movies. But what about money?

Many a photographer has sold a spectacular still shot he was able to catch on the fly even though he was primarily interested in running off movie footage at the time. Without the still camera the sale would probably

PHOTOS BY PETER COWLAND

have been muffed even though the same pictures were captured on 8mm or 16mm film. An enlargement from a movie frame has to constitute a terrific "scoop" before it becomes of interest to a picture buyer.

If neither of these reasons for shooting stills along with your movies strikes a chord, there is still a third advantage to be considered. This one has to do with pro-

ducing better titles for your movies.

A title consisting of letters carefully superimposed upon a scenic background obviously has more meaning-and often more eye appeal-than the same letters placed upon a plain background. A scenic background picture helps set the locale and mood for the action to follow. In the accompanying illustration, for example, Peter Gowland's title Malibu Beach, California would leave an audience in the dark as to what the film was to be about if the title appeared on a plain background. It might conceivably be a film devoted to bathing beauties, seahorses, or even sand in the salami. Would this be bad-keeping the audience in suspense for the duration of the title footage? Perhaps not, but you have probably noticed that professional movie makers generally introduce opening titles against background scenes which set the theme of the action to follow. In the case of Gowland's title, the audience knows from the start that the film will be about catamarans instead of bikinis.

The general procedure for making a scenic background to accept title letters is quite simple. For the sake of convenience, the still camera and movie camera should be mounted side by side. This will insure their being at the same height and vantage point. If the cameras are to be mounted on a piece of plywood as shown in the illustrations, be sure to leave enough room between them for you to get at the focusing knobs, winding keys, etc.

If you have a titling outfit that enables you to use small pieces of cardboard as horizontal backgrounds, you may want to photograph your still camera backgrounds in color. Title letters can then be drawn or otherwise affixed to a color print made from the resulting transparency. If you do not use a titling outfit permitting closeups, you will probably use black-and-white film in the still camera even though your movies are in color.

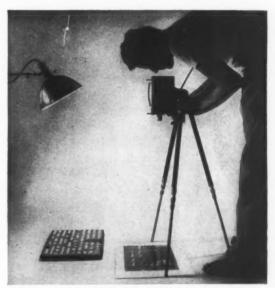
If you do your titling with a setup similar to Peter Gowland's, the size of your black-and-white background enlargement will depend upon the camera-to-title distance you normally use in filming a title. Just remember one thing: the enlargement should be a little larger in format than the lens of your movie camera will actually cover. Nothing looks worse on a movie screen than a strip of floor or carpet showing along one edge of a title background.

If possible, slowly close the iris of your lens for the last few frames of the title footage so as to produce a "fade out." If there is a "fade in" to introduce the action portion of the scene which follows the title shot, so much the better. The fades help de-emphasize the transition.

You can use a black-and-white title background even though the action which follows is in color. For a more professional appearing result, you can shoot the titles on black-and-white movie film and tint them as described by Dr. Cinema (Modern, Sept. 1951). But if you feel really ambitious, try using oils or dyes to match the original colors of your backgrounds.—THE END



A still shot made at the same time an action scene is being filmed in movies can later be used for titling purposes.



One way to use a still shot for titling purposes is to enlarge a scenic background, arrange title letters upon it.



Tinting black-and-white shots which precede color by either of two methods described in text is effective.



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When a splice passes before the film gate of a projector, you may notice an annoying white flash on the screen. Here is a simple way to avoid some of those white flashes: Always scrape the lighter of the two strips of film you intend to join, then simply do your overlapping with the darker strip.

Most cine camera shutters operate on the rotary disk principle. The disk has a segment cut out of it, and it is the angle of this opening which governs the shutter speed per frame at a given motor speed. Hence, at 16 frames per second, a Bolex with a 190° shutter exposes each frame for 1/30 second: a Bell & Howell Autoload with a shutter angle of 133° exposes each frame 1/43 second. The thing to remember: the narrower the angle of the shutter opening, the shorter the per-frame exposures will be at any given speed.

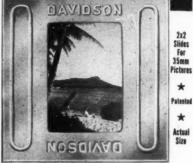
A measuring stick marked off in "seconds" of projection time can be a help in editing your movie scenes to proper length. Since silent film normally projects at a rate of 16 frames per second, a measuring stick marked off in units equal to the space covered by 16 frames of film automatically indicates seconds of projection time. In use, a lengthy scene which you feel deserves only x-seconds of actual screen time can easily be cut to that length by simply measuring off x-seconds on the calibrated measuring stick.

A light tripod with collapsible legs can help take the unsteadiness out of handheld shots when you shoot from a camera angle above tripod height, or when you are being rocked by wind or waves. Two legs of the tripod can be adjusted



to rest against the hips or belt as shown in the illustration; when the arms are clamped tightly against the tripod legs, the camera is easy to hold firmly against the forehead.—HARSTON





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these fine 16mm movie cameras now cost \$15 less



Both of the instant-loading 200's feature positive viewfinder, 12½ foot film run, 5 speeds, continuous run lock, single frame release, and, of course, are guaranteed for life. The 200 with 1-inch f/2.5 Filmocoted lens, \$174.95.

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FRANKLIN TECHNICAL INSTITUTE led by bequest of Benjamin Franklin 49 Berkeley Street, Boston 16, Mass.

DR. CINEMA

(Continued from page 89)

higher film Velocity eliminates flutter and wow, plus any aberrations which might be caused by the intermittent action of the projector.

I was asked recently about the possibility of achieving lip synchronization with one of these 16mm magnetic sound rigs. I replied that it was next to impossible. Then, of course, the very next day I saw-and heard-a film which includes some 45 seconds of uninterrupted and very nearly perfect lip synch! The man who made it is no newcomer to cinematography, and he's played around a good deal with tape recorders. It took considerable patience for him to perfect the sequence I saw, and nine out of ten people who know how couldn't do itnot by using his method, at least. He tells me he plugged his tape recorder right into his Bell & Howell 202 projector, without any attempt to synchronize their running speeds, and came out right. I say there was some luck mixed with his skill-but who can argue with success?

How to get lip synch

Actually, there is a sure way to lipsynch in this field. It takes patience, skill, and practice. More important, it requires installation of synchronous motors (which run at a constant and identical rate of speed) on tape recorder and projector alike. This insures that both units operate at exactly the same speed at all times. From then on it's a matter of matching the picture exactly with the sound-on-tape and letting her go.

Whether you use 8 or 16mm, you should get acquainted with magnetic sound-on-film. The time is coming when silent amateur movies will be as outdated as black-and-white is now. You, personally, may not be able to lay out several hundred bucks for a magnetic projector today-but as the thing takes hold and production is increased to meet the mass market, the manufacturers will see to it that you and I can't afford not to have sound in our movies.

Now to answer a question several readers have recently asked.

Q. Do you know where I can buy color cine film in bulk with instructions and chemicals for processing?

A. Sorry, no. Movie film manufacturers do not recommend home processing of color film. Time, temperature, and other controls are too exacting for amateur equipment.—THE END

Editor's Note: Dr. Cinema will do his best to help any amateur movie maker solve his shooting, editing, projection, or equipment problems. Letters should be addressed to: Dr. Cinema, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, N. Y. Please enclose a stamped, self-addressed envelope for your reply.

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*37TH SCOTTISH SALON OF PHOTOG-RAPHY, TECHNICAL COLLEGE, GALA-SHIELS, SCOTLAND. Closes May 30. Exhibit, June 20-

July 4. Fee, \$1 for 4 prints and/or 6 slides in each section: pictorial, record, color, stereo. Write T. D. McCaig, Sec'y, 9 Scott Crescent, Galashiels, Scotland.

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ALICANTE, SPAIN Closes May 31. Exhibit, June 15-30. Fee, \$1 for 4 prints. No parcel post because of possible customs duties. Write Sec'y, Emilio Ajo Calvo, Angel Lozano, 14-2, Alicante, Spain.

*8TH COLUMBUS (OHIO) INT. COLOR AND NATURE SLIDE EXHIBIT.

Closes June 1. Fee, \$1 for 4 each division. Write R. J. Buchan, Ch'man, 71 W. Patterson, Columbus 2, Ohio.

16TH MEMPHIS (TENN.) INT. EXHIBI-TION OF PHOTOGRAPHY.

Closes June 25. Exhibit, July 4-26. Fees, \$1 for 4 prints, \$1 for 4 slides. Write H. Wilson, P.O. Box 1350, Memphis, Tenn.

*Follows P.S.A. practices.

NEW PHOTO BOOKS

(Continued from page 38)

up." Although each of the seven photographers uses a different technique, in shooting candid pictures, their aim is the same . . . "to reveal what people are, not to debase or make fun of them "

Here's a book of information equal to a seven-course dinner minus the dessert. My only complaint: Mr. Deschin forgot the cheesecake!

-PETER GOWLAND

Mr. Gowland, a frequent contributor to MODERN, is a well known West Coast photographer who has used Rolleiflex cameras for the major part of his illustration work for many years.

THE YEAR'S PHOTOGRAPHY 1952-1953, 108 pages, over 100 plates. The Royal Photographic Society, 16 Princes Gate, London S. W. 7, England. Prices including postage: bound edition, \$1.55; paper-covered edition, \$1.15.

Here's another pictorial book of the old-time conventional school. Made from pictures shown at England's Annual Exhibition of the Royal Photographic Society, a quick look at some of the titles in this record of their 97th showing will give you an idea of the photographic approach. Aside from Nocturne, Meditation, Water Lilies, Pair of Little Bittern, you will also find Sunlit Shapes, From My Window, and, believe it or not, Sleeping on the Glassy Bosom.-C. A.

• This year's Annual Exhibition will be replaced by special monthly exhibitions in celebration of the Society's Centenary. Ed.



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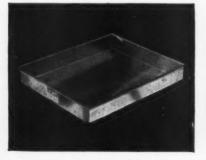
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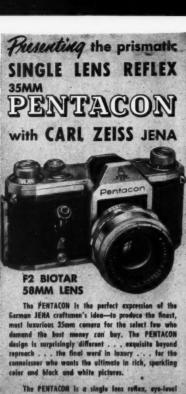
Everything about these developer and deep hypo trays says "professional". They're designed for ease of use and ease of cleaning and to last. Made of heavy gauge stainless steel that is corrosion resistant to all photographic chemicals.

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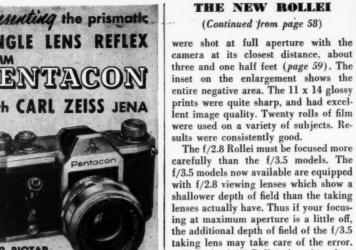
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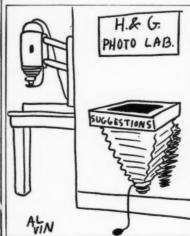
taking lens may take care of the error. With the f/2.8 Rollei, the taking lens is also f/2.8. There is no margin for error at maximum aperture. What you see you get. Furthermore, the 80mm lens on the f/2.8 models has slightly less depth of field than the 75mm f/3.5 lens on other Rolleis but shows a slightly larger image.

Field lens soon

A new field lens, the Rolleigrid, will soon be available to increase the brilliance of the Rollei ground glass. This lens will simply drop over the present ground glass, and may be used on all models. This should materially aid illumination at the ground glass edges.

The factory asserts that the above ground glass position will not affect the Rollei's critical focusing.

The Franke and Heidecke Co., makers of the Rolleiflex, must be congratulated on their new camera. Too often manufacturers of high priced instruments, suffering no competition in the manufacturing field, feel no desire to improve their products. The new Rollei proves that Franke and Heidecke, however, have no intention of being counted in this company.—THE END







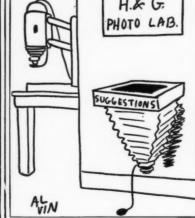
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ERE's a trick which will sharpen your picture-taking eye and give you an idea of what your subject will look like when photographed. Before shooting take a good look at the scene to be pictured, keeping one eye tightly shut. This will show you your subject in the two-dimensional way that film records. If you can also imagine each scene minus its color you'll get a higher average of good pictures.

The welcome mat is always out for black-and-white contributions from any reader. Though prints may be of any size, your name and address, plus all technical information, should appear on the back of each shot. Remember to include return postage in case your pictures don't place among the winners. All contributions are considered for use elsewhere in the magazine. Send them to: Columns Editor, Modern Photography, 251 Fourth Ave., New York 10, N. Y.

THIRD PRIZE \$10. Michael Roth of New Haven, Conn., used shadow carefully to make this summer portrait at f/22, 1/200, with 127 Exakta, yellow filter.

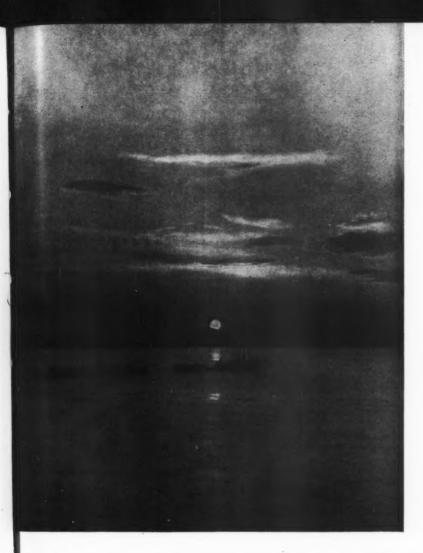
"I tried it myself"

THIRD PRIZE \$10. Here's a bit of spontaneity by Capt. N. G. Bittermann of Fairborn, Ohio, which is strong enough to nullify the background. He used an Ikoflex camera at f/11 and 1/100 second.



THIRD PRIZE \$10. Made in a storm, this Graflex shot by Grant M. Haist of Rochester, N. Y. catches the mood of winter in the city. F/11 and 1/125.





MODERN
PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10

\$25 FIRST PRIZE. Peaceful is the word for this well executed pictorial by H. C. Flotman of Amstelveen, Holland. He photographed the fishing boats at sunset with a Flexaret camera at f/5.6 and 1/100 second, using liford H P 3 film.

SECOND PRIZE \$15 goes to Alfred Statler of New York for his amusing commentary on store windows. It was an "end of the roll" Leica shot made at f/5.6 and 1/100 sec., while he was strolling around town.





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Good stereo slides must be sharp from foreground to background. It's a simple matter if you use a hyperfocal distance table.

A child is playing about ten feet from your camera. In the distance is a mountain-or maybe a tree. Not much time to figure out exposures, so you focus by rangefinder and shoot. When your stereo slide comes back from processing, it just doesn't have the threedimensional effect you expected. The blurred background is disturbing. You shrug your shoulders and blame it on the limited time you had.

Actually the stereo slide could have been made perfect in about the same amount of time if you had used a hyperfocal distance table.

What is hyperfocal distance?

Using a hyperfocal distance table is actually quite simple and almost a necessity if your stereo slides are to be insured against out-of-focus foregrounds or backgrounds.

Hyperfocal distance is simply the distance in feet at which your camera must be set in order to register everything sharp from the nearest object to infinity at any given aperture.

In practice, if you were photographing the child playing ten feet away, you would focus on the nearest object -in this case the child-and would then read off the distance from the focusing knob-ten feet. By doubling this figure—which would make twenty feet, we have the hyperfocal depth. We must set our camera at this twentyfoot mark in order to register everything from ten feet to infinity in focus. But what's the proper exposure?

Your exposure

We find the lens aperture from the hyperfocal depth table. This can be found on the carrying case of the Busch Verascope and on the lens cover of the David White Stereo Realist. For other cameras, having 35mm lenses and producing 23 x 24mm stereo frames, the abbreviated hyperfocal table printed here may be used. Нуре

yperfocal distance	Aperture
45 feet	f/3.5
40 feet	f/4
28 feet	f/5.6
20 feet	f/8
14 feet	f/11
10 feet	f/16
7 feet	f/22
For our hyperfocal d	istance of twen-

ty feet, we see from the table the lens opening must be f/8. We then consult the dial of our exposure meter or examine our exposure tables to see what shutter speed we must use for the prevailing light conditions. Our system thus works like this:

1. Focus on the nearest object (10 ft.). 2. Double this figure for the hyperfocal distance and set the camera at this distance (20 ft.).

3. Find proper lens opening from hyperfocal distance table (f/8).

4. Determine shutter speed using proper lens opening (depends on light). 5. Shoot the picture.

Advantages

This may seem like a great number of steps-particularly when your subject is an active child. Actually, once you have your camera set you can photograph anything from ten feet to infinity and know that your depth of field will cover the entire picture.

In the case of the child ten feet in front of your camera, you can set the distance, aperture and speed of your camera for a hyperfocal distance of twenty feet and then let the child romp. No matter where he is, as long as he's at least ten feet from the camera, the over-all picture will be sharp. You need only view through the finder and shoot You don't have to use the rangefinder at all after you have the one setting.

It won't always work

Once you start shooting stereo using a hyperfocal distance table, you'll probably wonder how you ever got good results without it. But there's a snag you're bound to hit so we'd better iron it out before you really hit it. Suppose you discover that with a subject ten feet away, your hyperfocal setting is twenty feet and opening f/8. But there just isn't enough light to shoot at anything faster than 1/10 sec.

Obviously you can't guarantee a sharp picture hand-holding the camera at 1/10 sec. What to do? You have two alternatives.

1. Increase your near distance.

2. Make your furthest distance something less than infinity. Let's take up each possibility:

Increasing near distance

If your child stands ten feet away from the camera, we know you'll have to shoot at f/8. But if you back away to 14 feet, you can shoot at f/5.6 accord-

MODERN PHOTOGRAPHY

ing to the hyperfocal table since this is the proper aperture for a hyperfocal distance of twenty-eight feet (14 feet x 2) according to the chart. The further away your closest object is, the larger can be your aperture and thus the faster your shutter speed.

Decreasing your infinity setting

If you are taking a stereo picture of the child against a background of trees at infinity, try finding a closer background or use the sky.

If you use a wall twenty feet behind the child, and the distance from the child to the camera is ten feet, you can consult a depth of field table to give you the proper setting. Here you don't need sharpness to infinity. You only need sharpness to the wall. Don't use hyperfocal distance. The depth of field table will show you that you can use a larger opening and a closer distance setting if your furthest point is not infinity.

If you can isolate your subject against a largely clear sky, you needn't be sharp to infinity. Your furthest point of sharpness need be no further than the side of the child away from your camera since the sky will look about the same whether it is theoretically in focus or not. You can use lens openings of even f/3.5 at distances of ten or less feet and still have the entire stereo picture in focus.

In conclusion

After reading the foregoing, you may still feel a bit confused. But a good way to learn the ins and outs of hyperfocal distance is by practicing. Get down your stereo camera and go through the problems we have just discussed. Think up a few new ones and see if you can set up the proper distance and exposure via hyperfocal distance table.

Some of you, however, may still be scratching your head wondering why out-of-focus objects don't appear to have three dimension. What's the reason for our seemingly roundabout approach to making a picture? It is simply this: Since stereo duplicates sight we must have sharpness throughout a slide whenever possible. In normal vision our eyes focus automatically at different distances in a scene. In a stereo slide our eyes must be able to slip easily from one plane in depth to another and see each object, at whatever distance, in clear detail. Any effect that does not closely duplicate this phenomenon of sight will cause a noticeable psychological problem in the mind of the observer. The eyes refuse to accept the confusion of unsharp objects that you see in a slide where either foreground or background is not distinct. So we need to use hyperfocal tables to insure sharpness.—THE END

Bart Brooks, who is director of the Stereo Graphic Laboratories, will ansver all questions on stereo if addressed to him care of MODERN PHOTOG-RAPHY, 251 Fourth Avenue, New York 10, N. Y. Please enclose return stamped and addressed envelope.





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SHARLAND

(Continued from page 48)

area. The floods shine upward upon sheets of tinfoil which "bounce" the reflected light back down upon the subject. This illumination, which in many respects simulates natural daylight, may suffice for a complete sitting. Or Sharland may switch off the overhead lights and resort to a single spotlight. In short. she lights each subject individually according to the mood or effect she has decided she wants to put across in the finished picture.

Whatever the lighting may be, an assistant handles it. "I don't want to be distracted by technical or mechanical problems when I'm photographing a subject," Sharland explains. "I'm concerned with building up a sympathetic understanding between the subject and myself. When the right moment comes for snapping the shutter, we both know it. This wouldn't be the case if my attention was divided between the subject and making camera adjustments, meter readings, and the like."

Chuck Ashley, Sharland's assistant, has worked with her so long that he seems to know intuitively what she will be wanting next. While she studies the subject from different angles, he adjusts the lights accordingly. As soon as she has selected the shooting angle, he moves a tripod and camera into position, takes an exposure meter reading, follows her directions for making the final lighting adjustments. Most of this is accomplished with no more specific instructions than an occasional word or nod from Sharland.

No barrier for women

Sharland adopted the use of her family name because she believes that the single word has a certain publicity value. An individualist from the word "go," she completed only 9 months of the scheduled 48 months of training at the Art Center School of Photography in Los Angeles before launching a career on her own. In her opinion, some girls who look forward to a career in photography can benefit by formal schooling; others can progress more rapidly by serving an apprenticeship in established studios. Everything depends upon the individual involved.

As for the fields of photography now open to women, Sharland sees no barriers of any sort. "Women have been successful in every field of photography from aerial to zoological work," she affirms. "Actually there are no types of photography peculiarly suited or unsuited to women. The only exception I can think of," she adds with a smile, "is photographing females. As far as I am concerned, it takes a woman to do justice to another woman!"-THE END.





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Advertising	Summaron 35 mm Hektor 28 mm	Elmar or Summitar 50 mm	Elmar 90 mm	
Landscape	Summaron 35 mm Hektor 28 mm	Elmar or Summitar 50 mm	Elmar 90 mm	
Travel Pictures	Summaron 35 mm Hektor 28 mm	Elmar or Summitar 50 mm	Elmar 90 mm	
Reproductions	Summaron 35 mm	Elmar 50 mm	Hektor 135 mm	With fine-grain film
Sports	Summaron 35 mm	Summitar or Summarit 50 mm	Summarex 85 mm	In special
Press Photography	Summaron 35 mm	Summitar or Summarit 50 mm	Summarex 85 mm	Cases also Hektor 135 mm Telyt 200 mm
Portraiture		Summitar or Summarit 50 mm	Elmar 90 mm or Summarex 85 mm	Telyt 400 mm
Still Life		Elmar 50 mm	Elmar 90 mm or Summarex 85 mm	,
Instantaneous Exposures in Artificial Light		Summitar or Summarit 50 mm	Summarex 85 mm	With high-speed films
Stage Photos		Summitar or Summarit 50 mm	Summarex 85 mm	
Interiors	Summaron 35 mm Hektor 28 mm	Elmar, Summitar or Summarit 50 mm	Summarex 85 mm	
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Nature Photography			Hektor 135 mm Telyt 200 mm Telyt 400 mm	





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Let's imagine we are on a movie set where a scene is almost ready to be shot. The cameras have been focused on the "Eve"; the heroine, Ima Lovin, and the hero, Elmer Puddly are ready to go into (Continued on page 108)



Clark Gables is the name given the grilled screen atop this signal box.



Gobo and Scrim. The rectangular thin black board is a 5-foot "solid" gobo. The square scrim is covered with fine mesh to diffuse the glare of the light.

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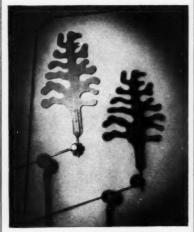
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HOLLYWOOD'S NAMES

(Continued from page 106)



A Solid Cucalorous of the Xmas tree variety. Made of thin wood and painted black, it easts a more eerie shadow than a figure made of clear plastic.

their clinch. Suddenly the gaffer (chief set electrician) decides that certain lights need attention. He shouts to his waiting grips (helpers), "Kill the junior and punch the senior while you're at it." To another grip, he says: "Kick Elmer's head with the baby, but door off some of the light on the right side. Then put an ear on the brute, some skirts on the broad, and a cucalorous on the wall behind Ima."

Translated into "outsider" talk, the gaffer was instructing his helper to turn off ("Kill the junior!") a small spotlight, and intensify the light being given by a large (senior) light. The reference to kicking Elmer's head with a baby meant that additional light from a very small unit should be directed upon the actor's cranium. "Dooring off" some of the light is achieved by partially closing a hinged metal device which (Continued on page 110)



A Broad, in studio vernacular, refers to a light of this type. Here the glass diffuser in the front is being removed.



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HOLLYWOOD'S NAMES

(Continued from page 108)

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Corn Cob lights first got their name from the appearance of the reflectors.

looks like a pair of miniature barn doors. The "brute" is simply a large, powerful light in front of which a gobo or "ear" is often placed to cut off part of the beam. A "broad" is a particular type of light; putting "skirts" on it consists of placing some lace-like material in front of the light in order to diffuse it and soften its intensity.

One doesn't actually "put a cucalorous on the wall." Instead, he places a fancifully cut piece of wood where it will be out of camera range, yet cast a weird shadow pattern on the wall. The stranger the shape of the cucalorous, the more eerie the shadow it casts.

So much for the gaffer's lingo. Next time we'll talk about the people who refer to "Betty Lou" and "Mae West" as things instead of people. Or perhaps you'd rather hear about the rationallooking men who complain that they are getting "tweeters" in their "coffins"? -Ida Wyman



The Eye is a white wooden disc with an eye painted on each side. It is used to help focus the movie cameras sharply.

WHY NOT PICKLE YOUR MODELS?

Most models, when they get pickled, are about as manageable as a pound of raw liver. Not so with the models who pose for Dr. Lehman Wendell of Minneapolis, Minnesota. After being introduced to alcohol, his subjects become perfectly quiet and remarkably limber. They can hold a pose for weeks on end without batting an eye. The only drawback is that he can't always count on them to retain their original coloring. Some, like old soldiers, just fade away . . .

Curiosity was the thing that led Dr. Wendell into photographing insects in human—and often humorous—situations. He used to pick up minute objects in the yard and photograph them just to see what they would look like when enlarged in a photograph. Before he knew it, he owned a reference library of books on entomology and was delivering slide lectures on insect life. Then one day his brother suggested that instead of making "straight" shots of bugs, he pose them in humorous situations. That started Dr. Wendell off in the hobby he has pursued ever since.

Although he photographs all kinds of insects, Dr. Wendell favors grasshoppers because: "They look rather human." A bath in alcohol renders each insect limber and helps preserve it indefinitely. Once a "set" has been arranged, insects are held in position with concealed wires and bits of Kerr's Dental Utility Wax—a sticky wax that never hardens.

Natural moss provides a foreground "lawn" for most of the exterior shots; an enlargement from a cloud negative supplies the background sky. The props be(Please turn to page 112)



Easy Doc! features some ingenious dental equipment made from scraps of wood and metal. Dead insects (which have been "limberized" in alcohol) are lighted with one or two 60-watt bulbs. Concealed bits of copper wire and Kerr's Dental Wax hold them up.





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PICKLED MODELS

(Continued from page 111)

ing put to use by the insect characters are either homemade or from toy shops.

One or two 60-watt lights provide all the illumination needed for most of the scenes. With his Exakta mounted on a tripod, Dr. Wendell can make long exposures with absolute confidence—his subjects wouldn't even think of moving.—Arvel W. Ahlers



The Newlywed's Portrait called for a backdrop consisting of a photo of clouds and trees near the horizon. The camera and tripod are miniatures from a toy shop. The "flowers" are actually small seedpods which appear in better scale than blossoms. The grass is moss.



Kite Flyers again makes use of a cloud photograph for a background, and natural moss for the "lawn". The kite is held in place by a concealed piece of copper wire which comes out of the cloud background and attaches to the kite frame. Kite string is a thread.

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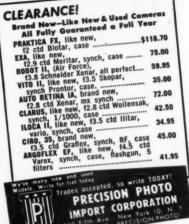
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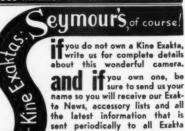
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Modern Photography

FILTER GUIDE

(Continued from page 81)

bright, noon daylight is said to have a color temperature of between 5,000-6,000 degrees Kelvin. Daylight type color films are balanced to give pleasing, reasonably accurate color reproduction when the light has a color temperature of about 5400° Kelvin. Films for use with photofloods have an entirely different color balance, being intended for use with lamps having a color temperature of 3200°K (professional type sheet films) or 3400°K (most amateur roll, 35mm, and cine films).

"Daylight" varies greatly

Obviously, there is a vast difference in color temperature between the daylight of a bright, clear noon, the cold blue of the shade or a bleak winter day, and the warm glow of late summer afternoon. Although our eyes compensate for these differences, the color film cannot, so your slides may come back with a cold blue or warm reddish-vellow tint, depending upon the conditions. Color films are also affected by ultraviolet light, which helps to add a bluish cast to the picture. Filters for color films are designed to help you get around these hurdles. There are literally scores of filters, complete with confusing names, numbers and weird symbols. A glimpse of the list of filters of a leading manufacturer is enough to floor the average amateur (and many professionals) and send him away from filters for life. The fact of the matter is that most of these filters are intended for highly specialized situations. A bare handful have anything to do with everyday photography. Here is some idea of the filters which are necessary for color photography.

The filter you need

If you take all your pictures outdoors, with a daylight type color film, you need one filter—to prevent or reduce the bluishness of subjects photographed in the shade, to "warm up" shadow areas in sunlit subjects. Best of all for this work is the Skylight type. It works equally well with Eastman Kodak and Ansco color films. The ultraviolet or U.V. filters are useful too.

If you take many color pictures indoors you will need to use one of the tungsten type films. At present, all tungsten type Ansco and Ektachrome sheet films are balanced for use with professional type 3200°K lamps. So is Ektachrome Type B roll film. Few amateurs have such lamps—most use the ordinary "photofloods" which have a color temperature of 3400°K. If you use matching film and lamp types, no filter is necessary. If they don't match you will need a light balancing filter to bring the (Continued on page 114)



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FILTER GUIDE

(Continued from page 113)

light to the proper color temperature. If you take many pictures on tungsten type film you may find your camera loaded with that kind when you want to take a few color shots by daylight. Therefore, you should have on hand a conversion filter permitting you to use tungsten type film in daylight. Although there are conversion filters which make it possible to use daylight type films in artificial light, they are not recommended, as they require very long exposures.

If you plan to take many color pictures indoors with flashbulbs you have several choices. If you plan to use daylight type films with blue bulbs, no filter is required. If you plan to use clear bulbs with tungsten type films you may or may not need a light balancing filter depending upon the bulb and film combination to be used. Although there are some filters designed to permit use of daylight type films with clear bulbs neither Ansco nor Eastman Kodak Co. recommends such a combination.

If you do all your color flash work with electronic flash units you should use daylight type film and you will probably need a light balancing filter to supply light of the proper quality. You may find that the same filter used with the clear flashbulb and tungsten type film combination also serves with the electronic flash-daylight type film setup. Incidentally, use of electronic flash with tungsten type films is not recommended.

What the charts do

The two charts on pages 82 & 83 are designed to present in one package all the likely combinations of color films, and light sources. Listed with them are the filters recommended by the film manufacturers, and also those made by several independent filter makers.

There may be some slight confusion about the Ansco Color Tungsten Type films. Until very recently, all Ansco Color Tungsten Type films were balanced for use with 3200°K lamps. However, the company has decided to change the color balance of all tungsten type films, except sheet films, to 3400°K. Thus, like Kodachrome Type A, they may now be used with the photofloods which most amateurs employ.

The act of placing a filter over the lens may cut down the amount of light reaching the film. Filters used with black-and-white films may require moderately or greatly increased exposures, depending upon their density. Most filters for color film do not require increased exposure. When buying a filter be sure to check the manufacturer's instructions on exposure, and follow them.

-John Wolbarst

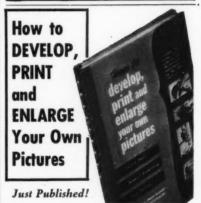
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What's Ahead?

by LLÔYD E. VARDEN



A New Superior Developing Agent

For a good many years metol and hydroquinone have been the basic developing agents for nearly the whole of black and white photography. Both are relatively simple organic chemicals. Producing more complex compounds has not led photographic researchers to generally superior agents, although for certain special purposes, developing agents of rather complex structure have advantages. Hundreds of developing agents have been prepared and tested, and occasionally a compound has gained attention as a possible substitute, but in the end metol and hydroquinone have won out for all-around use.

Developing Agents Not As Rare As Once Thought

Developing agents are a particular type of reducing agent. The number of reducing agents, per se, is far in excess of the known developing agents, and so over the years it became traditional to consider the developing agent as sort of a rarity. This idea has been breaking down in more recent years, because completely unsuspecting compounds have been shown to be capable of reducing exposed silver halide grains at a faster rate than unexposed grains. (It is this property that distinguishes a developing agent from an ordinary reducing agent.) Vitamin C (ascorbic acid) is a developing agent, for example. Formaldehyde, a common reducing agent, is now known to be a developing agent when used in proper combination with other compounds. Old Burgundy wine, cultures of bacilli and colorless intermediates of many dyes also have developing properties. A metal ion sequestering agent, introduced in Germany under the name, Trilon B, and produced in this country in several variations under the trade name, Sequestrene, has just recently been reported capable of developing action. Other examples could be cited.

Only a few applications have been found for some of these "freaks" in the noble family of developing agents. They have served, however, to demonstrate that there is no telling where an investigator might find a compound with developing characteristics. It is an endless search, but eventually we can expect compounds to be discovered that are superior to the presently known developing agents.

Dr. J. D. Kendall of Ilford Limited has started the ball rolling already. He

has found that a compound first prepared back in 1890 is much superior to metol when used in combination with hydroquinone. Chemically the compound is 1-phenyl-3-pyrazolidone. Ilford has trade-marked the name Phenidone to identify it commercially. Dr. Kendall told me about Phenidone when I visited him last summer in England, and he promised to have a sample in my office for testing by the time I returned to New York. It is really a remarkable developer component, but I was not at liberty to write about it until an official paper appeared.

Phenidone, as a chemical compound, had no commercial applications and was unsuspected as a developing agent until Dr. Kendall, in 1940, found that it had many novel characteristics as a substitute for metol. It is, for example, a most efficient activating agent for hydroquinone, even when used in very small amounts.

Now that Dr. Kendall has outlined the history of Phenidone and has described its distinguishing characteristics in print (*British Journal of Pho*tography, Jan. 30, 1953) I can review its main properties here.

Properties of Phenidone

Phenidone is a colorless crystalline compound, moderately soluble in hot water. It is readily soluble in alkaline solutions, making its use in developers no problem. When used alone in a carbonate-sulfite solution it produces a very fast, but extremely soft working developer. The silver image develops more rapidly than in a similar straight metol developer, but regardless of how long development is continued, Phenidone developed negatives are low in density. The by-products of development apparently inhibit the action of Phenidone so drastically that high density development is impossible when the compound is used by itself.

		60 grams
		2 grams
Benzotriaz	ole	0.2 gram
Water, to	make	1 liter

(Continued on page 116)



A Stereo-Realist owner says "Why make such a fuss over EdnaLite DuraKlad Coated Solid Optical Glass Filters for Stereo being supplied ONLY in matched pairs?" Oh brother! Did you ever take stereo pictures that were out of alignment which, when viewed and when projected tore your eyes out of your head? What do you think does this . . Why the poor optical quality of your filters (NOT EdnaLite of course) that are not matched. Your eyes can cross only one way . . i.e. towards your nose . . . but suppose your off-brand, non-matched filters crossed your pictures up and down or to right and left! It's your headache! And all this for the same dough . . . Your stereo lenses are matched within half-tenths—and so is EdnaLite—in addition to being Lifetime solid optical glass DuraKlad coated on both sides. EdnaLite Matched Filter Kit for Stereo contains: ChromA, Chrome-



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More wonderful news. ALL EdnaLite filters are matched for Stereo. The tolerances to which they're made just won't permit anything else. So feel safe with any EdnaLite filters for Stereo shots... Another question frequently asked—do I prefer using Outdoor Kodachrome with a Chromehaze filter outdoors and a ChromeBlue conversion filter indoors... or vice-versa, Indoor Kodochrome with a Chroma conversion filter when used outdoors. I prefer the latter but I am definitely not the final authority. Why do I like Indoor (Type A) film with EdnaLite Chroma outdoors? Simply because I've learned to handle it. And the EdnaLite Chroma conversion filter gives me warm, soft wonderful color.

Don't wander all over the film lot. Learn to use the film that you like best and stick to it. For instance, a pal and I took a short week-end trip recently. Since I got EdnaLite filter religion I used my meter, and what I thought was the right filter, on every shot. But not my friend. He came over to the house last night with his shots and I showed mine. All but one of mine were wonderful. Only about 60% of his came out at all . . . and these were all washed out and of color. You know what he said — that his film batch must have been out of date or spoiled. That ain't the truth. I'll make a little bet that I've shamed him (just as I did myself after I started this column) and he'll get better color from now on. Why do people learn the hard way?

One shot I got, taught me a trick. I used an EdnaLite 82C Colortoning Blue (Cooling) Filter on a shot I took at 4:55 late afternoon directly into the sun with a big building throwing its silhouette across the water in front of me. A shot that would normally come out violently red—all red monotone—came out with blue water, red sunset sky and a black skyscraper silhouette. How can I tell you how proud I am! The 82C Colortoning Blue killed the excessive sunset red and gave me natural tones that were not fogged by all this Red color of Hades which ruins so many late afternoon shots. It's one thing to write about this stuff... but when it works out even for me...it's the greatest thrill in the world! Why not for you, too? Try it. It's worth the slight effort. Sincerely,

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WHAT'S AHEAD

(Continued from page 115)

This is a stock solution that is diluted for use as follows:

For contact paper dilute 1 to 1 with water, develop 45-60 seconds at 68 F.

For bromide paper dilute 1 to 3 with water, develop 2-4 minutes at 68 F.

For film development in tank dilute 1 to 7 with water and develop 4-8 minutes at 68 F.

When using Phenidone as a replacement for metol it is a good general rule to use about one-fifth of the amount of metol called for.

Further Advantages

Because of the small amounts of Phenidone required, it is very economical. Its high activating characteristics permit relatively low developer alkalinity, thus extending the life of the solution for even greater economy.

Phenidone has a low toxicity, and even people who are troubled with dermatitis when using metol have found no ill effects.

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MAY

Phenidone is not easily salted out of solution. Therefore, it is more adaptable to the preparation of concentrated developers than metol, which requires caustic alkali to stay in solution in high amounts.

The oxidation products of Phenidone are colorless, so a PQ developer stains the fingers and clothes less.

The ultimate possibilities of Phenidone are as yet unknown. Experimental work is continuing on its applications with developing agents other than hydroquinone. According to Dr. Kendall it is believed "that the unique properties of the compound will make possible production of developers with characteristics far superior to those which can be obtained with conventional developing mixtures."—THE END

HOW TO DO IT



If your darkroom is especially cold in the winter, or is heated by a space heater which is turned down to a low temperature, you can save most of the time spent in warming solutions by taking them off the floor and putting them on a shelf. A room which is 55 degrees on the floor may be 68 degrees just six feet higher. A few days of checking temperatures at various heights should determine the right height for your solutions, and their shelf. Check again when summer comes, for you may have to put them back on the floor to keep them cool enough.—Jane Campbell

SHOOT THE RODEO

(Continued from page 79)

ones you missed the day before. Some contests like those in Pendleton, Fort Worth, and Denver may last a week, while smaller ones take from one to three days. All of them have a parade through the city streets the morning of the first day. So if you want to get pictures of horses, cowboys, silver saddles and pretty girls in the city itself, you have to take your pictures then or not at all. The grand procession, however, usually takes place each day at two o'clock, at which time the contestants, town notables and attractive girls show off in the arena for the crowd in the stands.

When to start

Be prepared to start early and leave late if you want to get the complete story. De Dienes found that by arriving about 8 A.M. (after opening day) he could shoot a lot of the colorful preparations plus a number of contests among the cowboys whose professional instincts set them to riding and roping before there was any audience to scream and jeer. And after the day is seemingly over and the crowd disperses, de Dienes discovered that the rodeo doesn't stop. The cowboys will be out there settling personal disputes, trying unruly broncs over again for their own satisfaction, and biting the dust until it is too dark to see.

Getting those photographic stoppers is as challenging to the eyes as it is to the legs. Everything you know about catching peak action and composing by instinct will come in handy. Instead of covering the whole show you may want to concentrate on one rider and show his trials and triumphs as a cross section of rodeo life. Or just aim at what interests you as de Dienes did in many cases.

"I'm fascinated by the people I see there," says Andre, "by the beautiful movements of the animals, and by the flavor of American life so evident at a rodeo. It's terrifically dusty and as much work as a track meet, but I've never seen a picture-hunter yet who could resist a rodeo. I can't!"—THE END.



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Computer dial is heart of the Flashrite meter. Rangefinder eyepiece, left.

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A new device has come along to make it easier for photographers to get correctly exposed flash pictures. It's the Norwood Flashrite exposure meter, and it does away with the necessity of using guide numbers or other guessing methods to determine the correct lens opening. In principle the Flashrite is a small rangefinder. Instead of a wheel showing distances, there is a computer dial on which you set the film's ASA rating, against the type of bulb and shutter speed selected. Then, using the meter like a rangefinder, and focusing it on your subject, it measures the bulb-to-subject distance, automatically indicates the correct lens opening. It worked fine for pictures near and far .- J. w.



Long shot: 20 ft., f/8, 1/50 sec.

PHOTOS BY LEW MERRIM



Close-up: 4 ft., f/22, 1/200 sec. No. 5 bulb, Super-XX film.

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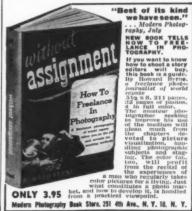
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135mm Optar F4.7 coated, Full Synchro shutter, L.N. 97.50 135mm Solinar F4.5, compur. 19.50 135mm Solinar F4.5, compur. 27.50 135mm Riopar F4.5, compur. 19.56 135mm Heliar F4.5, compur. 27.50 135mm Ilex Paragon F4.5, compur. 12.36 135mm Ilex Paragon F4.5, compur. 99.50
135mm Solinar F4.5, compur. 19.30 135mm Zeis Tesar F4.5, compur. 27.36 135mm Riopar F4.5, compur. 19.30 135mm Riopar F4.5, compur. 27.36 135mm Eurynar F6.5, compur. 27.36 135mm Eurynar F6.5, compur. 12.30 135mm Izer Paragon F4.5, Acme Synchro. 39.50
135mm Zeiss Tessar F4.5, compur. 27.50 135mm Skopar F4.5, compur. 19.50 135mm Heliar F4.5, compur. 27.50 135mm Eurynar F6.5, compur. 12.36 135mm Ike Paragon F4.5, Compur. 12.39 35mm Ike Paragon F4.5, Acme Synchro. 39.30
135mm Heliar F4.5, compur 27.50 135mm Eurynar F6.5, compur 12.50 135mm Eurynar F6.5, compur 12.50 39.50
135mm Eurynar F6.5, compur
135mm Ilex Paragon F4.5, Acme Synchro
6" Zeiss Tessar F4.5, sunk mount
6%" Kodak F4.5 in barrel
614" (8x10") Velostigmat Extreme W. A., F9.5, Betax
6" Ross Express F4.5, sunk mount
7" Zeiss Tessar F4.5, sunk mount
7" Goerz Celor F4.5 in barrel
71/4" Kodak F4.5 in barrel
8" Cooke F4.5 lens in barrel
8" Raptar F5.6 coated Telephoto in Rapax Shutter, L.N
9%" Bausch & Lomb F4.5 lens in barrel
12" Wollensak F4.5 lens, Studio shutter

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Argoflex E, coated F4.5, case L.N	\$ 59.50	\$ 27.58
Ciroflex B. F3.5 lens	75.00	29.50
Ciroflex B, coated F3.5 lens, case, L.N	84.10	39.50
Kodak Reflex I, coated F3.5 lens, Synchro, case, L.N Kodak Reflex II, coated F3.5 lens, Synchro, case, L.N	137.50	64.50
Kodak Reflex II, coated F3.5 lens, Synchro, case, L.N	161.00	94.50 25.00
Unifiex II, coated F4.5, Synchro, case	84.00	32.50
Refleiered II Triotes 62 6 core	120 50	57.50
Korelle Refley II Tessar F2 8 case	175.00	85.00
Notice Reneral II, Coaled V3, Synchro, case. L. Uniflex III, Coaled V45, Synchro, case. Kenflex, coaled F35, Synchro, L.N. Rolleicord II, Friotar F35, case. Korelle Reflex II, Tessar F2.8, case. Standard Rolleifex. Tessar F2.8, compur, case	195.00	69.50
Auto Rolleiflex, Tessar F3.5 compur, case Zeiss Ikoflex IIA, coated Tessar F3.5, Synchro,	225.00	119.50
Zeiss Ikoflex IIA, coated Tessar F3.5, Synchro,		
case, L.N.	188.00	97.50
Zeiss Ikoflex III, Tessar F2.8, case	250.00	125.00
National Graffex, F3.5 lens, plus 140mm Telephoto	150.00	52.50
National Graftex, F3.5 lens, plus 140mm Telephoto Exakta Jr (1½x2¼") F3.5 lens, case. Exakta B (1½x2¼") F3.5 lens, case. Exakta B (1½x2¼") Tessar F3.5, case. 2½x3¼" R8 Graftex, F4.5 lens	/5.00	32.50
Exakta B (1%x244") Tessar F3.5, Case	93.00	47.50 42.50
31/4x41/4" RB Series C Graflex, Cooke F2.5	225.00	79.50
314 vA14" BR Auto Craffey R & I FA 5	195.00	75.00
34x444" RB Auto Graflex, B & L F4.5	175.00	89.50
USED 35mm CAMERAS	List	SALE
Kodak "35", F3.5 lens	42.50	\$ 22.50 32.50
"Rodak "35", N. F., F3.5 lens	86.75	44.50
Kodek Peny 25 costed E4 5 lens	36.75	22.50
Kodak Rantam coated FA 5 lens	42 50	24.50
Kodak Bantam, coated F4.5 lens* *Kodak Bantam Special, coated Ektar F2	150.00	85.00
		64.50
Retina IA, coated Xenar F3.5, "MX" Full Synchro		64.50
Retina IA, coated Xenar F3-3, "MIX" Full SynchroL.N. Retina II, coated Xenar F3-5, "MIX" Full SynchroL.N. Retina II, Tessar F2-8 compur SynchroL.N. Agra Karat, F3-5 lens	164.00	97.50
*Retina II, Tessar F2.8 compur	110.00	57.50
"Ansco Karomat, coated Xenon F2, "MX" Full Synchro	164.00	89.50 12.50
Minox II, coated F3.5 lensL.N.	112.60	64.50
*Politica II Vaner 52 9 comput	E0.00	29.50
*Bolsey B, coated F3.2 lens	64 50	32.50
Baldinette, coated F3.5, Full SynchroL.N.	49.95	34.50
*Bolsey Reflex (Alpa) F2.9 lens	325.00	79.50
Zeiss Ikonta 35, coated F3.5, Full SynchroL.N.	78.30	49.50
*Buccaneer, coated F3.5 lensL.N.	65.00	27.50
*Perfex DeLuxe, coated F2.8 lens	95.00	29.50
*Argus CZ, F3.5 lensL.N.	45.00	22.50
*Argus C3, coated F3.5 lens	62.50	37.50 185.00
Contax S, coated Zeiss Biotar F2, PresetL.N. Contax S, coated Zeiss Tessar F3.5 lens	360.00	135.00
Leica C, Hektor F2.5 lens	95.00	42.50
*Leica D. Hektor F2.5 Jens	200.00	72.50
*Leica F, Summar F2 lens	250.00	97.50
*Leica F, Summar F2 lens *Leica G, Summar F2 lens *Leica IIIC. Summitar F2 lens	275.00	119.50
*Leica IIIC. Summitar F2 lens	350.00	179.50
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*Contax II, Tessar F2.8 lens *Contax III, Sonnar F2 lens	320.00	124.50
Contax III, Sonnar F2 lens *Contax III, coated Sonnar F1.5	365.00	149.50
Contax IIA coated Opton F2	444.00	249,50
*Contax IIIA, coated Opton F1.5L.N.	488.00	299.50
Contax IIA, coated Opton F2L.N. "Contax IIIA, coated Opton F1.5L.N. Kine Exakta II, coated Zeiss Biotar F2	295.00	159.50
ROLL FILM CAMERAS W	HEN NEW	USED

	*Zeiss Super Ikonta A, Tessar F3.5, case	\$162.00	\$ 59.50
	*Zeiss Super Ikonta B, Tessar F2.8, case	195.00	97.50
	*Zeiss Super Ikonta BX, Tessar F2.8, case	265.00	139.50
•	*Zeiss Super Ikonta C, Tessar F3.8, case	165.00	65.00
	*Zeiss Super Ikonta C. Tessar F3.5, case	190.00	79.50
-	*Zeiss (konta B. F4.5 lens, Synchro	69.00	25.00
E	*Kodak Medalist II, coated Ektar F3.5, Synchro, case, L.N.	312.50	159.50
50	Six 20 Kodak Duo, F3.5, compur, case	65.00	34.50
0	21/4x21/4 Ansco Speedex, F4.5 lens		19.50
0	21/4x21/4 Voigtlander Baby Bessa, F3.5 lens, compur	55.00	25.00
0	21/4x21/4 Voigtlander Brilliant, F4.5, compur	32.50	15.00
0	21/4x21/4 Voigtlander Brilliant, F3.5, compur, case		25.00
0	21/4x31/4 Voigtlander Bessa, F4.5, Prontor	39.00	19.50
0	21/4x31/4 Voigtlander Bessa, F3.5, Prontor, Synchro	65.00	29,50
50 50 50 50 50 50 50 50	*21/4x31/4 Voigtlander Range Finder Bessa, F3.5,		
0	compur. case	110.00	42.50
0	*21/4x31/4 Voigtlander Range Finder Bessa II, coated		
000	Heliar F3.5, Synchro, case, L.N	178.00	95.00
0	21/4x31/4 Six 20 Kodak Tourist, coated F4.5.		
0	Supermatic Synchro 800 shutter, L.N	97.00	49.50
0 I	21/4x31/4 Bower, X, coated F4.5, Synchro, case, L.N.	44.00	25.00
0	21/4x31/4 Six 20 Kodak Monitor F4.5, Kodamatic shutter	65.00	25.00
۵l	21/4x31/4 Six 20 Kodak Vigilant, coated F4.5, flash		
õ	Kodamatic, case	60.00	25.00
Õ		120.00	59.50
ě	24x24 Super Sport Dolly, Xenar F2.8, compur	60.00	27.50
Õ.	2½x2½ Polaroid Land Camera, L.N	89.75	57.50
õ	2¼x4¼ Six 16, Kodak F4.5, compur rapid	75.00	25.00
ŏ	24x444 Six 16, Kodak Sr., F6.3 lens	35.00	10.00
ŏΙ	*Built in range finder.	33.00	10.00
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